

THE UNIVERSITY
OF ILLINOIS
LIBRARY

770.5
BU
v.32

The pages which are missing were removed because they were advertisements

BULLETIN OF PHOTOGRAPHY

THE WEEKLY MAGAZINE FOR THE
PROFESSIONAL PHOTOGRAPHER

FRANK V. CHAMBERS

::

JOHN BARTLETT

EDITORS



VOLUME XXXII

JANUARY 3 TO JUNE 27, 1923

FRANK V. CHAMBERS, PUBLISHER

636 FRANKLIN SQUARE

PHILADELPHIA

INDEX

A	PAGE	PAGE	
Accessory, Background and.....	679	Competitor? Who is Your..... 72	
Accounting Queries	88	Control of Printing Light..... 121	
Ad, The Photograph in the.....	203	Controlling the Illumination..... 164	
Advertising	557	Convention Hall	806
Advertising and the Effect.....	458	Convention, O-M-I... 440, 525, 552, 569, 583, 752	
Advertising Camera, Legerdmain of the....	398	Convention, Ontario..... 551, 754	
Advertising, Duplicator	691	Convention, P. P. S. of New York... 462, 507, 621	
Adjustment of Surroundings in Portraiture.	196	Convention, Washington	780, 811
A Good Year.....	231	Co-Operation, Getting	618
Album, The	566	Court Purposes, Suggested Charges for Reg- ular Commercial Work, also Photographs for.....	391
Ambition? Have You An.....	293	Criticism, Character and Convention.....	168
Among the Societies..... 726, 752,	789	Customer, Art and the.....	534
Are You Close to Your Barracks?.....	504	Customers, Manufacturing of.....	710
Art and the Customer.....	534		
Art of Selling.....	741		
Art or Jazz?.....	494		
Assistant, Training the Photographic.....	78		
Associated Photographers of Iowa.....	271		
Associated Photographic Clubs.....	599		
Association News..... 11, 43, 75, 106, 117, 139,			
167, 208, 266, 299, 329, 361, 395, 426, 456, 488,			
521, 556, 586, 620, 649, 681, 712, 746, 778, 807			
Association, Waste and Your.....	67		
As We Heard It..... 27, 59, 123, 154,			
187, 217, 251, 282, 315, 345, 379, 410, 441, 473,			
504, 538, 571, 603, 634, 667, 693, 729, 795, 822			
Avoidance of Reflection Markings in Nega- tives	4		
A Word to the Ladies.....	821		
B			
Background and Accessory.....	679		
Backgrounds, Practical	717		
Backgrounds and Shadow Profiles, White... 44			
Backgrounds to Full Lengths.....	144		
Balance in Portraiture, Perfection of.....	517		
Barracks? Are You Close to Your.....	504		
"Big Busyness"	86		
Business, An Example of Creating.....	231		
Business, Imagination a Factor in.....	343		
Bust Pictures	548		
C			
California Commercial Photographers' Asso- ciation, Southern	57		
Can the Daguerreotype Process be Revived? 676			
Capital, More	776		
Carolina Photographers' Association, Eastern 118, 183, 307			
Charges for Regular Commercial Work, also Photographs for Court Purposes, Sug- gested	391		
Cheerio	588		
Choosing a Side-Line.....	8		
Clubs, Associated Photographic.....	599		
Collecting the Bills.....	805		
Commercial Work, also Photographs for Court Purposes, Suggested Charges for Regular	391		
		D	
		Daguerre Club of Indiana..... 215, 821	
		Daguerre Society of Pittsburgh..... 757	
		Daguerreotype Process be Revived? Can the 676	
		Defects in Sitters.....	396
		Detail, Treatment of.....	101
		Deviation from the Normal.....	740
		Distorted Photographic History.....	143
		Dixie Photographers' Society.....	653
		Don't "Brush Up".....	432
		Don't Cut Prices.....	683
		Do You Believe in Signs?.....	453
		Drapery Folds in Portraiture, Management of	436
		"Dress," Radio Talk on.....	20
		Duplicator Advertising	691
		Dust-Throwing Cameras	358
		DEATHS	
		Alexander, Frank	795
		Austin, George W.....	571
		Baldwin, Charles E.....	251
		Buckley, Arthur S.....	603
		Burger, William A.....	27
		Byron, Joseph	791
		Clark, Edward S.....	795
		Copelin, Alex. J. W.....	731
		Coulter, Douglass	315
		Cramer, Mrs. G. A.....	791
		Crofoot, James E.....	441
		Eppert, Charles E.....	795
		Erwin, A. H.....	27
		Falkner, Frederick John.....	218
		Garland, A.	187
		Garns, Henry D.....	538
		Goebel, Rudolph H.....	715
		Goertz, Carl Paul.....	241
		Gross, Rudolph	696
		Hartshorn, Edward C.....	504
		Heath, William	667
		Morris, John G.....	282
		Nantel, Arthur	693

DEATHS—Continued

PAGE

Neff, Charles C.....	822
Oliver, Isaac H.....	217
Potter, Frank Wilson.....	27
Ragu, Theodore.....	693
Reissmann, Miss Gertrude.....	27
Rodstron, Clarence.....	154
Rood, Frank M.....	410
Smith, John Lincoln.....	474
Stevenson, Joshua.....	154
Ward, Ralph Carson.....	441
Williams, Frank L.....	693
Willis, William.....	563

E

Early Photographers an' Them o' T'day....	600
Easy Slip to Make.....	591
Economy Misapplied.....	152
Editorial Notes.....163, 195, 227, 259, 291, 323, 355, 387, 419, 451, 483, 515, 547, 579, 611, 643, 675, 707, 739, 771, 803	
Effect, Advertising and the.....	458
Ethnics, Photography and.....	326
European Reconstruction, Photography in....	485
Example of Creating Business, An.....	231
Explaining the Income Tax Blank.....	112
Expression in the Portrait, Responsibility for	69
Eye-Glass Lenses.....	247

F

Fabrics, Printing Photographs Upon Textile..	54
Face? Which Side of the.....	491
Figures, Location and.....	422
Figures or Faces.....	294
Film from the Glass Support, Removal of the	651
Focal Length and Proportion.....	70
Focal Length in Portraiture.....	686
Folder Postcards and Portraits.....	135
Frederick & Nelson Exhibition.....	555
Full Length, Relief of.....	388
Full Lengths, Backgrounds to.....	144
Future of Photographic Portraiture.....	369
Future, Your.....	35

G

"Genre".....	428
Genre in Portraiture.....	465
Getting Co-Operation.....	618
Goerz Wide-Angle Dagor, The New.....	599
Go Slow in Speeding.....	278
Groups at Home, Portrait.....	13

H

Haloid Company, New Building for the....	717
Hands and Feet: the Full Length.....	131
Hand Posing.....	50
Harrisburg Section of the P. A. of A.....	215
Have You An Ambition?.....	293
He Answers Them All.....	270
History, Distorted Photographic.....	143
Holding Their Attention.....	715
Home, Portrait Groups at.....	13
How to be Photographed.....	306
How to Handle Photographic Copy for Best Illustrative Effects.....	594

I

Illumination, Controlling the.....	164
Illumination in the Portrait, Unity in.....	422

PAGE

Illustrative Effects, How to Handle Photographic Copy for Best.....	594
Imagination a Factor in Business.....	343
Income Tax Blank, Explaining the.....	112, 150
Income Tax Facts.....185, 215, 246, 273, 311, 330	
Insurance Policy Clause to Keep in Mind....	37
Iowa, Associated Photographers of.....	271

J

Jazz? Art or.....	494
Juvenile Star.....	555

K

Kansas Photographic Club.....	153
Keep the Styles Out of Pictures as Much as Possible.....	507
Keeping Up With the Young Folks.....	53

L

Labor Saving in the Printing Room.....	644
Leaves from My Note Book.....136, 184, 216, 235, 272, 302, 331, 363, 397, 431, 463, 523, 560, 589, 656, 685, 758, 809	
Legal Department.....37, 146, 242, 332, 427, 532, 662, 688, 722	
Legerdmain of the Advertising Camera....	398
Lens, Reflex and Short Focus.....	89
Lens Surfaces, Veiling on.....	344
Lenses, Eye-Glass.....	247
Letters the Way Letters Appeal to You, Make Your.....	268
Letters to the Editor.....	39
Library, Studio.....	774
Light and Its Master, The.....	108
Light—The Most Remarkable Thing in Photography.....	356
Lighting, Likeness and the.....	228
Likeness and the Lighting.....	228
Likeness or Photograph?.....	265
Littleless Contagious.....	389
Location and Figures.....	422

M

M. A. S. A., Message from the.....	779
Mahoning Valley Photographic Society....	218
Make Your Letters the Way Letters Appeal to You.....	268
Management of Drapery Folds in Portraiture.....	436
Manufacturing of Customers.....	710
Message from the M. A. S. A.....	779
Metol Poisoning.....	270
Missouri Valley Convention....182, 281, 339, 537	
Modeling.....	708
Modern Portrait Photography.....	526
More Capital.....	776
Mounts and Mounting Papers, Testing....	262
Mutual Aid and Mutual Struggle.....	261
"My Business is Different".....	664

N

National Photograph Week.....	759
Negatives, Avoidance of Reflection Markings in.....	4
Negatives That Disappoint.....	38
New Building for the Haloid Company.....	717
New Year.....	3
Normal, Deviation from the.....	740
North Central Photographers' Association..	151

O	PAGE		PAGE
O-M-I Convention	440, 525, 552, 569, 583, 752	Slip to Make, Easy	591
Ontario Society of Photographers	551, 754	Southwestern Professional Photographic Association	153
		Spirit Photography Once More	524
		Spirit Photography Redivivus	365
P		Stage is My Studio	612
Pacific Northwest Convention	248	Stereotyped Poses	292, 773
Partner in a Hole, Another	662	Stick or Quit?	587
Perfection of Balance in Portraiture	517	"Still" Photography	392
Photograph in the Ad, The	203	Stolen Photographic Goods	90, 281
Photograph? Likeness or	265	"Studio Gossip"	47, 85, 111, 206, 698, 727, 745, 776
Photograph Week, National	759	Studio Library	774
Photographed, How to be	306	Styles Out of Pictures as Much as Possible, Keep the	507
Photographer or Portraitist?	99	Suggested Charges for Regular Commercial Work, also Photographs for Court Purposes	391
Photographic Exposition, International, 340, 362, 460, 472	743	Suggestion of Vitality in the Portrait	750
Photographing Highly Polished Surfaces	743	Surroundings in Portraiture, Adjustment of	196
Photography and Ethnics	326		
Photography in European Reconstruction	485	T	
Policy	457	Take the Trouble	357
Polished Surfaces, Photographing Highly	743	Tale of Cows	237
Portrait, Expression in the	69	"Temper"	469
Portrait Photography, Modern	526	Temptation	142
Portraitist? Photographer or	99	Testing Mounts and Mounting Papers	262
Portrait, Suggestion of Vitality in the	750	The Album	566
Portraits, Vignetted	324	The Best is the Cheapest	104
Portraiture, Future of Photographic	369	The Old Photographer Talks	134
Portraiture, Focal Length in	686	The Most Remarkable Thing in Photography—Light	356
Portraiture, Genre in	465	The Other Way	16
Portraiture, Use of Too Many Shadows in	198	Tomorrow	775
Poses, Stereotyped	292, 773	To Raise Your Price	650
Posing, Rules of Guidance in	760	To You Quiet Fellows	813
Posing, Hand	50	Too Late	312
Poisoning, Metol	270	Training the Photographic Assistant	78
P. P. S. of New York	462, 507, 621	Travel the By-Path, Too	325
Practical Backgrounds	717	Travelers—What Do You Get Out of Them?	820
Practical Suggestions	229	Treatment of Detail	101
Press Photography, Notes on	197		
Price, To Raise Your	650	U	
Prices, Don't Cut	683	Unity in Illumination in the Portrait	422
Printing Light, Control of	121		
Printing Photographs Upon Textile Fabrics	54	V	
Printing Room, Labor Saving in the	644	Veiling on Lens Surfaces	344
Profiles, White Backgrounds and Shadow	44	Vignetted Portraits	324
Profit in Reading, The	120	Vitality in the Portrait, Suggestion of	750
Profit, Salary and	502		
Proof Prove? What Does a	486	W	
Proportion, Focal Length and	70	Wade Started Something	336
Public Likes, What the	550	Washington Convention	780, 811
		Waste and Your Association	67
R		Wasted Worry	342
Radio Talk on "Dress"	20	"Whaddayawant" The	82
Reading, The Profit in	120	What Does a Proof Prove?	486
Reflection Markings in Negatives, Avoidance of	4	What the Public Likes	550
Reflex and Short Focus Lens	89	What You are Going to Do	585
Relief of Full Length	388	"When the Heart is Young"	109
Rembrandt and Rembrandt Effect	300	Which Side of the Face?	491
Removal of the Film from the Glass Support	651	Who is Your Competitor?	72
Responsibility	658	Why He Succeeds	165
Rules of Guidance in Posing	760	With a Portraitist in the Studio	131, 168
		Woman's Auxiliary of the P. A. of A.	780, 821
S		Word to the Little Man	590
Salary and Profit	502		
Salesmanship and Talk	240	Y	
Sample Photos, Showing Your	375	Yoder's Price Scale	40
Selling, Art of	741	Your Future	35
Shadows in Portraiture, Use of Too Many	198		
Showing Your Sample Photos	375		
Side-Line, Choosing a	8		
Sitters, Defects in	396		
Sitting for the Picture	581		

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXI, No. 804

Wednesday, January 3, 1923

Price 5 Cents
\$2.00 per Year, Post Free

The New Year



PROGRESS is not movement in a direct straight line, but rather advance in a curve turning upon itself, so that the seeming retrogression is in reality progression in a wider cycle. The "Great War" seemed to us at its close to have set the world back a pace, but now we see events in their true perspective of relative importance.

Civilization is not retrograding as the calamity howler proclaims, but we are sweeping onward to a higher phase. One great truth the momentous struggle has taught us, is the supreme value of mutual help and combination.

The outlook for the future is hopeful, despite our depression, and our profession has signally shown that we may have faith in our fellow-man. It appreciates the significance of unity and brotherhood in pushing upward and onward, though well aware of the need to contest against foes without and within, against the invidious inoculation of fatal cheapness, in low grade of work, against the ignorance which brings down upon it the disrespect of a cultivated public.

Our photography is surmounting these impediments to her high aspirations; growing by what it feeds on, thriving by its own effort, and so attaining its high desert, guided by those earnest men who believe in making it "pure and of good report."

Confident of the great mission of our art, we have abiding faith in the good work and feel inspired to say that the incoming year shall yield a rich harvest, and may we not wish you all a Happy New Year?

On the Avoidance of Reflection Markings in Negatives

Reflections of surrounding objects are the bugbear of the commercial operator. More or less distinct images, usually much distorted, of studio and camera are to be seen in every curve of polished objects. Shop-windows often are a source of great tribulation. The copying of pictures, whether under glass in a gallery, or oil-painting with their varnish and projecting lumps of shiny paint, is another case in point, as is the more familiar copying in the studio or work-room of semi-matt prints, or of glossy ones which will not lie flat.

In this latter work the writer regrets to state that he has many times seen assistants in great trouble with reflections even in prints which are perfectly flat, and this fact is due to very happy-go-luck, rule-of-thumb methods of training (?) which, unfortunately, are still very common in the profession. Even the studio portraitist experiences difficulty at times with the sitter who wears glasses, while in a great many subjects that come before the camera there are less noticeable reflections which mar the result, while not making the source of the degradation so obvious as in the cases specified.

There are cases where reflections are absolutely unavoidable, but in the vast majority of subjects they may be either avoided or modified so as to render them less objectionable. In some cases the reflections may be made to improve the result, and those in which nothing at all can be done in either direction are very few indeed.

It is the object of these notes to show how the source of the reflections, not always very obvious, may be easily discovered, and, having found the origin of the trouble, how to remove or to modify it according to the subject in hand.

It is so easy to dismiss the whole question with the axiom that "the angle of reflection is equal to the angle of incidence," but in practice that principle can be used only in

a very rough and ready way, and when one is handling objects containing many curved surfaces it is no help at all. Let us first take the simplest case of all, that of copying from a flat print pinned on the copy-board. Patches of brilliant "grain" are seen in the negative that may not have been noticed on the ground-glass. For one thing it is poor economy to employ glass so coarsely ground that a fault of this kind cannot be instantly recognized. A new focusing-screen is cheaper than a couple only of spoilt plates, to say nothing of the time spent in repeating the job. These shiny patches are nothing but reflections of the source of light broken up by the texture of the print itself. While obviously the light must shine upon the print in order to illuminate it for photographing, there is no reason at all why these patches should ever occur. In order to avoid them it is necessary first of all that the camera should be always quite at right angles to the copy-board and to arrange the lights in such positions that their actual images will never be reflected from any part of the board into the lens. Having determined this position by the means about to be described, the lights must be either permanently fixed or some arrangement must be made whereby the conditions may be exactly repeated at any time. To discover the proper positions for the lights—really quite a simple matter—it is advisable to insert a fairly short focus lens in the camera, which then is focused so as to include the whole board on the screen. The lens and the focusing-screen are then removed from the camera. The lights having been arranged at such a sufficient distance from the board as to illustrate it evenly, a mirror is held by an assistant flat against the copy-board, while one looks through the camera from behind. In the middle of the board nothing will be seen in the mirror but a reflection of the camera front, but on moving the glass towards the margins of the board one may observe the

image of the light itself at some point or other. When this is so, the lamps should be moved outwardly in a line parallel with the board until their images can no longer be seen in the mirror wherever this may be placed (always keeping it flat against the board, of course) from any point at the focusing frame of the camera while looking at the board through the latter. If the lights are then screened so that the camera front itself is not sufficiently illuminated to cause a reflection to be seen, no trouble of the kind described will ever occur, unless a print to be copied is buckled in any way. In such cases as this a refractory print may be placed in the dry-mounter for a few seconds to flatten it. If it has become creased, and has not been mounted, the trouble may be overcome by well wetting, and by putting down upon glass in the case of glossy paper. If, on the other hand, it is a matt print, it may be laid face up, after soaking, upon a waste piece of glass, and having drained a little while, strips of gummed paper may be stuck down all around it, just catching the margins of the print. In drying, the paper will try to contract, and it will dry perfectly flat and in good condition for copying. If the surface must not be wetted, the same result may be gained by repeatedly moistening the back with a wet brush or sponge until it is limp.

The next problem, chosen because of its similarity to the foregoing, is that of copying pictures under glass. It happens frequently that a picture is considered too valuable, or the time is not available, to remove it from the frame. If one can place the whole thing on the copy-board arranged under the conditions just laid down all will be well, providing that the area to be copied is not larger than the copy-board provides for. These fortunate circumstances, however, seldom fall to the lot of the photographer. The underlying principle is precisely the same, but the means to achieve the desired end differ, for the simple reason that while in the first case we were able to fix our lights conveniently, here we must take

our lights pretty much as we find them. If there are windows on two adjacent sides of the room, with a dark corner between which the picture can face, then the conditions approximate very much to those laid down for a copying installation. It is rather rare, though, to find circumstances so favorable that it is possible to place the picture just as one wishes, and usually one has to be satisfied with a single source of light. Usually, however, this is sufficiently large to permit of its being split up into two by a fairly large black curtain, which is supported so that the camera is behind it and the lens peeps through a slit in the centre. This slit should be provided with a few dress-fasteners, so that it can be well closed round the lens. A peculiarly shaped dense spot on a negative may be traced to a part of such a slit being left open so that a little light crept through over the top of the camera. In fact, it has not been unknown that a bit of the red focusing cloth showing through such a curtain has been registered on a negative when (as always should be in picture copying) a panchromatic plate was used with a deep filter. People who do not trouble about such a thing as a black curtain are seldom troubled either with such markings, for the simple reason that their negatives have more or less haze from reflections all over them.

How a curtain for this purpose should be held up is a matter for individual circumstances, as well as for individual ingenuity, as it should in any case be rather larger than the subjects to be photographed, and considerably so if some distance is maintained between subject and camera. The writer has often been amused by seeing an illustration of such a curtain being held up in the manner of a banner by two men supporting a pole on either side with the avowed object of preventing reflections in a shop-window. Apart from the strictly commercial aspect of the case, that the price for a shop-window photograph seldom, if ever, permits of the transportation of two large poles and the time of three men, the tech-

nical point that makes the idea so funny is that a screen sufficiently large effectively to prevent reflection in any shop-window must be at least four times its area. Certainly, any attempt at using such a curtain would instil an element of sport into a very dull business. A window that is dressed with dark goods, and has buildings of a light nature opposite, is pretty much like a mirror, and reflections are practically unavoidable. As regards the goods, the proprietor often arranges a special display for photographing, and if a word can be got in beforehand it may be suggested that the contents should be kept as light in color as possible, and also well forward towards the glass. If the latter has had the quite recent attentions of the window-cleaner a noticeable improvement in the quality of the photograph will be effected.

Even as regards the buildings opposite the shop-window the photographer is not entirely helpless. Sometimes a standpoint a little more to one side or other avoids certain details, but there is one very helpful thing the operator can do. That is to discover the time when the sun will not be actually shining on the shop in question, but when either it is nearly upon it, or has just left it. It must be obvious that if the strongest light shines on the opposite buildings the very finest set of reflections imaginable will most certainly result. The nearer one can get to having these details in shadow the better the photograph will be. A method of finding out the time of day required was described by me in the "B.J." and the "Almanac" a few years ago under the title of "Sunshine Index." The most unreliable means of discovering the required information is to ask the people in the shop. Strange, but true. When the training of observation is made a school subject, in place of mere accumulation of second-hand information, such a difficulty should no longer obtain.

I mentioned the case of the portrait artist who has a sitter wearing glasses. Many light studios give trouble in the form

of haze over the lenses obscuring the eyes. Some operators make a practice of removing the glasses from the frames, but this plan has two objections to it. The first is that the sitter is apt to wear a strained expression when without the glasses to which he is accustomed. The second is that the detail of the eye is apt to look over-sharp. In a successful result taken normally, there is the natural expression, in addition to the eyes as one sees them through the glasses; it may be the least bit larger than life, and there is a tiny glint on the bevel edge of the lenses which shows that a glass is there. Unnoticeable details, perhaps, but the effect is quite distinct. Now except for extraordinary curved lenses, the solution of the problem is simplicity itself. It is the same method as is used for glazed pictures. A focusing cloth hung over a head-screen or just held by an assistant in the direction the sitter is looking, whenever that may be, will be efficient prevention of all objectionable reflections. In any case one can observe the effect by looking over the camera just before exposure, so that there is no chance work about it.

When we turn to the question of polished articles the case is somewhat different. If we erect black curtains to cut off reflections the result most probably will be turned down with disgust. The black screens will show as black patches in the polished surfaces of the subject, and the larger the screens the blacker the article will look. Now polished articles should be represented as brilliantly as possible, and if it be glassware or silver they should look white and not black. Hence in these things we actually need reflections, but not merely mirrored images of the room and its contents. Hence for this class of work it is desirable to employ quite a big area of diffusing material, as well as of reflecting surface. In fact, many who specialize in this work go so far as to construct miniature studios of diffusing material such as muslin, or even of tracing cloth, so as to get a continuous reflection, and so show the contours of the

object to perfection. Such reflections as are the result of part of the subject showing in a polished surface of the same item, such as, for instance, the handle of a loving-cup, cannot be prevented, except by the expedient of airbrushing a coat of light grey paint all over. This method gives a very beautiful result, if done properly, but is quite a piece of work to do, and never gives the impression of polished silver as a natural photograph does. However, if the photograph is for the purpose of making a process-block, it is quite a good plan, and is certainly cheaper than making an "ordinary" photograph, on which the process-artist has to expend quite a lot of time and skill.

We must treat now of commercial subjects in which objectionable reflections are liable to occur. These are simply legion. Almost every article which one may be called upon to photograph has some reflecting, or semi-reflecting, surface. Take the parts of a typewriter, for instance. A polished bar reflects the details of a room just as the silver cup did, but instead of these being recognizably distorted, they are spread along the full length of the bar in lines of black and white. The process artist transforms these into a beautifully graduated round or square bar, as the case may be. Then we have the enameled black base and case. Not only do the same remarks apply, but I have found many people quite astonished when I have shown them that a surprising amount of objectionable reflections in many polished articles, including furniture, arises not from the windows or other details that may be in front, but simply *from the white background behind* which is so very frequently demanded by clients. It is far better to employ a medium tinted ground, and to block out the negative, than to photograph any polished subject of the kind against a white one, and rely on the very expensive labors of the process-artist to make a satisfactory result. It should prove a good business proposition to demonstrate to clients that a shilling or two more spent on a photograph can easily save

several times the amount in process work. Block-makers naturally encourage the employment of their "art" departments, and so the worse the photographs supplied the more profit they make. Hence many manufacturing firms seem to regard photography as only a poor sort of basis for afterwork, so that the lower the price the better. It is surprising, too, how some of them resent the time and trouble which the operator takes to secure his results in the rather peculiar conditions often provided, till they see the improved results obtained. There seems to be room for a good deal of propaganda by photographers along these lines.

These latter remarks may seem to be going off the point. When analyzed, however, the improvement in results will be found to consist mainly, if not wholly, in the handling of reflections, their avoidance or their modeling into shape. An article of this subject would not be complete without a reference to the virtues of "pan" plates and filters in curing reflections. The major portion of the light shown in the form of objectionable lights or haze on the surface of polished or half-shiny surfaces, including the very objectionable result often seen in negatives and copies from prints of the "satin" class consist of ultra-violet impressions. By "cutting-out" this light one succeeds in getting an image of the detail that lies underneath this shine, whether it be the gradations of a print, the grain of wood, or some delicate engraving on metal, which may have become swamped by the amount of reflected ultra-violet.—D. CHARLES in *The British Journal of Photography*.

"When you do not understand, don't be ashamed to ask. There was a time when the man who will explain it to you did not understand it himself."—Selected.

Choosing a Side-Line

MRS. H. H. DENISON

In choosing a side-line, the character of the line should be carefully considered. Much of the success of both the side-line and the studio work depends upon the choice.

There are some side-lines that detract and distract from the regular studio work. There are some other lines that fit in and move along in such perfect harmony with the already existing system, that it soon becomes a part of it. These latter are the lines to choose.

Perhaps the first we would name is amateur finishing. If druggists, with whose work there is no possible relation, can make it a profitable side-line, surely a photographer can do so, and it is not the least a thing outside of the general work of any studio.

Then one special advantage to which the photographer can put the amateur finishing department, is to use it as a training place for help. So many photographers like to train their own help, and to the one who does so, this department makes a good beginning place for such.

Carrying a line of cameras and amateur supplies is another side-line suited to the business, especially if finishing is done. Not all photo studios have room for this, but it works well where it can be done.

Also if the shop has room to display them to advantage, a neat line of small frames sells well. These, too, are usually carried by drug stores, but it can be readily seen how much better suited they are to a studio. For instance: a young lady has photos taken. When these are delivered, it is an easy matter to show her how well one would look in one of the frames. The showing of the frame is a very natural thing in a studio, whereas a druggist could have no occasion to show frames except a customer comes in and asks to see them. If it pays the drug-store to handle them under these circum-

stances, it certainly can be made a paying side-line for the photographer.

A regular framing department, if the establishment has room for the work, also goes nicely with other photographic work. This is for the making of made-to-order frames. Some photographers make this a strong side-line and a profitable one.

Another paying side-line, if the photographer has the time for it, is the making of commercial pictures for the trade, such as post cards, etc. In some towns this can be made a heavy side-line. Supplying one's own town need not require much time outside of the studio as the pictures usually used for post cards can be taken in a rather short space of time. After this is done, the orders and re-orders are a continual source of income without further outside work, or, at most, with but a small amount of it.

An enlarging department added to the studio work, is a line that almost any photographer should be able to add. People just naturally expect to be able to get every kind of a picture at a photographic studio. If enlargements requiring much handwork cannot be conveniently done at the studio, there are always responsible artists to whom such work can be sent.

Of all the above named side-lines, not one detracts or distracts from the studio work proper, but rather completes it. None are out of harmony with studio surroundings, but are, instead, just things the customer naturally would look for there rather than anywhere else. Each of these is a *natural* line of work that fits with the photographic line where many others would be out of harmony.

*

Kind Old Lady (in railroad station): "What are you crying about, my dear?"

Nice Young Lady: "I—was—driven—from—home."

Kind Old Lady: "Oh, how terrible!"

Nice Young Lady: "And—and—the taxi man charged me two dollars too much."



D. D. Spellman
Detroit, M



Jared Gardner
Plymouth, Mass.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

Progress of the Association Advertising Campaign

In order to acquaint the members of the Association and the profession in general with the efforts that are being made to put over the advertising campaign, a copy of the latest letter sent out by Mr. Diehl, President, is below.

To those who are unacquainted with the project, it might be stated that the Eastman Kodak Company some time ago offered the sum of \$50,000 a year for two years, conditioned that an equal amount be raised by the Association through the manufacturers and dealers, the total amount to be utilized for National advertising of photography, its allied interests and the Association in the United States and Canada during the two-year period. The campaign for funds is being pressed consistently and if those firms to whom the letter goes will contribute in proportion to other firms which have already contributed, success should crown the efforts of the Association:

Gentlemen:—

Do you know that the great question before the members of the photographic profession is the National Advertising Campaign of the P. A. of A., and whether it will succeed? The ready response received immediately after my former letter went forth from a number of manufacturers and dealers was indeed gratifying. However, there yet remains a number of firms who have not indicated their intention of supporting the plan. I cannot bring myself to the point of believing that the manufacturers and dealers to the last

one will not support and co-operate in this movement. I am hoping that before the annual Board Meeting to be held in January, I may receive responses from those who have not, as yet, contributed to the campaign. It is unfortunate that the plan cannot be presented in detail personally; and in order that some of the high points may be touched, I am writing you of some of the possibilities sure to follow the success of the National fund campaign. I trust you will take the time to read this letter through and digest its contents with the result that you will see the importance and advantages this movement has in it.

Interest has been aroused everywhere and many local advertising campaigns have already been begun. Battle Creek, Mich., photographers are using full page space; Pittsburgh, Pa., photographers have pooled their interests and are already advertising in the open with a prospect of using newspaper space; Cleveland, Ohio, photographers to the number of thirty are using large space in the papers; St. Louis photographers have organized with a membership fee of \$60, to take care of local advertising plans. These are only a few of the more important local campaigns which have been organized.

Do you realize that the National campaign fund, for which we are taking subscriptions and which is only \$20,000 short of the goal, will be only a small proportion of what will be spent during the two-year duration of the campaign? From a business standpoint, and that is absolutely the only way in which we want you to approach

this matter, the following figures have been given us by a reliable and competent advertising statistician on the amount that will be spent by local photographers and local organizations with this Association behind them—and these figures are the minimum:

100 photographers to spend \$1000 a year in advertising, which they do not spend at present.....	\$100,000
100 photographers who will spend \$500 each.....	50,000
1000 photographers who will spend \$100 each.....	100,000
Total	\$250,000

Against the \$50,000 which the manufacturers and dealers put up, at a very low estimate \$250,000 will be spent locally; and this will start like a rolling ball when the National campaign begins for the two-year period. Every effort will be made and every assistance possible will be rendered by this Association and its amalgamated bodies to the end that local campaigns shall be carried through successfully. Our literature will feature it; our publicity will headline it; and it will be urged at all conventions in the United States and Canada, including the National convention next summer.

It will mean business for you as well as the photographer. It will mean that, with your assistance in starting the campaign, that three and possibly four times the amount subscribed will really be spent in advertising and publicity—the right kind of publicity; for the keenest minds in the commercial end of the profession will plan the campaign.

We need you and want you as a member of the National advertising group, for the valuable assistance and co-operation your experience in your particular locality can give us.

We must raise the balance of the money necessary, and this amount is so comparatively small—\$20,000, that there is no excuse for failure. We are not sending out a solicitor to argue the pros and cons of the question. This will cost money and we want every cent that is subscribed to this fund to be expended for its purpose—the presentation of photography and its allied inter-

ests to the public in an aggressive, energetic and organized campaign of publicity that will reach every corner of the United States and Canada.

I would appreciate if you will look at this matter in the above light—in the light of a great international publicity campaign in the interest of a profession of which you are an integral and most important part; campaign which will arouse the photographers of the United States and Canada from any lethargy that may have them in its grip; campaign that will mean a renaissance of photography in the eyes of the public and which will place those interested in a position to obtain the fruits of the prosperous years that are ahead of this nation and Canada, and which are now clearly on the way.

Is photography and the photographic profession and its allied interests going to sit back and see other professions, occupations and manufacturing lines take advantage of conditions and reap the entire benefit that will accrue to those who are far-sighted enough to place themselves before the public? Will we close our doors to the opportunity to begin a campaign that will re-act in our favor for years to come? I, as well as the officers of this Association say, No! And I feel sure that you will take the same position.

In making your subscription, do not look upon it as a donation or as placing funds in something that will not return to you many fold with accrued interest. This is not a hold-up, or a scheme to obtain money and not return face value and more. I feel that you will agree that every subscriber, whether he is willing to come in for \$100 a year or \$5000 a year for two years, must be able to look himself in the face and say that he will get his full value for the money he places in this campaign fund.

The larger companies have subscribed their proportionate amounts, and you can rest assured that these firms are not subscribing \$1000, \$2000, or \$5000 a year in a proposition that will fritter their money away on useless, foolish or dreamy attempts at business-getting. The directors of those firms and their advertising managers are solid men of business; they have gone into this mat-

International Photographic Arts and Crafts Exposition

Grand Central Palace, New York City

Open 7 days to the entire trade and hundreds of thousands of the public who buy and use photographic goods.

April 21st to 28th inclusive, 1923

A nation-wide movement to boost the photographic business—prize contests and other attractions—you *can't afford* to miss it.

FOR SPACE AND FULL PARTICULARS, APPLY TO

Executive Committee Offices, National Exposition Co., Inc.

Telephone, Pennsylvania 5700

HOTEL McALPIN, NEW YORK CITY

Extensions 334 and 332

ter, discussed it from every angle and feel that the general campaign under the Association is most desirable at the present time. We appeal to you on the above basis.

I sincerely hope to receive a real contribution from you; one that will mean a substantial increase in the fund already subscribed; and I also want you and your Board of Directors to feel when making the subscription that you are placing your funds in a position that will mean a many fold return to you for years to come.

Thanking you for the consideration I feel sure you will give this letter and awaiting a reply, I am,

Yours very sincerely,

A. H. DIEHL,

President,

Photographers' Association of America.

*

Portrait Groups at Home

Home portraiture by the professional photographer has revealed that work of this character, when undertaken by trained photographers, presents most admirable results. Time was when the professional thought it impossible to do effective work outside the appointed studio walls with its elaborate slant and hipped lights and its other static paraphernalia. The work, to be sure, was essentially good, but it lacked the spontaneity of home surroundings and domestic character so often exhibited in the group portraiture by distinguished painters. Still the public accepted, with the conviction that photography had its limitation, until the

audacious amateur demonstrated the possibility of things never dreamed of by the conservative professional.

The amateur attempts, despite their crudeness in technique, palpably showed that in ordinary, everyday surroundings there were pictures which the studio was unable to present.

So the professional awakened, all at once, to the value of the new departure, and combining their skill with what the amateur offered, they made home portraiture one of the best features of their performance.

Their education in schemes of illumination had taught them how to mould light to their liking, and the impediments imposed by the new conditions were soon overcome, and today we have work remarkable for its pictorial beauty as well as technical excellence. We have had repeated opportunity of seeing examples of such work and only recently some of particular excellency.

However, may we be permitted to make some remarks, somewhat of a critical character, called forth by observation of certain features in some of the best performances which demand the attention of the professional pictorial instinct? Our reference is to both the nature of the grouping of the figures and also to the setting of the group; that is, the group in relation to its surroundings.

Realizing as we do the imposed conditions of such accessories, we have to say that often the photographer, by failing to study the surroundings from the artist's

SOMETHING TO CONSIDER JANUARY 1, 1923

Your salesroom is the eyes of your business.
 Your Samples should be changed.
 They grow old and lose their *Selling Punch*.
 Go after more business—Send in negatives for
 some New Snappy Samples.

COLEGROVE BROTHERS, Inc. - - 774-76 Main Street, Buffalo, N. Y.

point of view, does not only hurt to his otherwise excellent picture, but, at the same time, opens himself to the charge of gross violation of the general rules of artistic composition.

We would need, for illustration of our pronouncement, the particular photograph, but as this would be invidious, we shall here content ourselves with some general remarks from a contemplation of many examples.

First, as to the grouping itself, the disposition of the figures.

Painters observe certain rules in the arrangement of the figures, which, though mechanical, are still necessary for the preservation of the pictorial effect. Some taste is needed to dispose of figures in a group to give it pleasing variety of attitude. This, to be sure, the artistic photographer is supposed to be endowed with, but he may be ignorant of certain general principles which have come to be accepted by the masters as applicable to figure composition, which are

intended to be made use of, but not blindly followed, by the photographer.

Whatever the subject of the picture may be (motive), where there is a group, the eye of the spectator is first attracted by the heads of the figures.

It is therefore of importance to carefully consider their relative positions. The heads in any group should never be equi-distant, that is, evenly spaced, nor so placed relatively that imaginary lines connecting them would form any regular geometric figure, as an arc, circle, square, triangle or lozenge. By adroitly shifting of the figures a little, it is easy to break up this unpleasant symmetry. If there are two figures in a group, the two heads must never be in the same vertical or horizontal line. You may have, say, one figure standing and the other seated below or kneeling, or it may be a babe in the lap of the mother. Better action is given and and postures better pleasing to the eye if you have the lower figure a little in

HIGGINS'



THE KIND YOU ARE SURE TO USE
 WITH CONTINUOUS SATISFACTION

PHOTO MOUNTER PASTE

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers
271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

advance, so that the head is out of the perpendicular.

If you have three figures to dispose of, say, *two* standing up and one seated, see that the lower head is not exactly intermediate of the two heads above it, making a regular triangle.

Converging lines, that is, lines starting from the one centre, are always objectionable in a group unless this convergence is necessary to explain the pictorial motive. There may be some centre of interest, but try to prevent formal presentation. Be careful that all the arms of the figures do not radiate from some common point, for the eye naturally reverts to that point, and unless rewarded with something of interest, it gets disappointed. The management of the hands and arms in a group, particularly if there are many individuals in it, is most difficult of management, but every effort should be made to prevent too great regularity. You might hide some in the drapery, etc., but don't make your design apparent. Keep the arms as natural as possible. Sometimes in a group the arms and hands cross. It cannot be avoided, perhaps, but never let them cross at right angles. Obtuse angles are always more pleasing to the eye.

Repetition of the same kind of lines is generally to be avoided unless such an arrangement is necessary to the expression of the motive.

A repetition in a minor degree, however, is often quite effective.

Avoid too many verticals or repetition.

This feature particularly confronts the photographer in a group with interior surroundings (in a room).

Watch your opportunity to seize upon some favorable presentation made by the figures themselves. A casual movement on the part of one or the other of the group may give you a hunch which shall turn out nicely.

The principal figure of the group, and there should always be one, what we might call the hero of the piece, should, like its



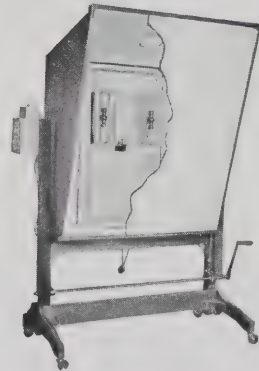
Hello! Fellow Craftsmen!

Here's wishing you all will be
Prosperous and Happy during "Twenty-three"

EXECUTIVE BOARD
Ohio, Michigan and Indiana Association

GEO. GRAHAM HOLLOWAY, President
J. H. BRUBAKER, Vice-President for Michigan
J. ANTHONY BILL, Vice-President for Ohio
J. FRED RENTSCHLER, Treasurer
MERL W. SMITH, Secretary

VICTOR



Electric and Flash combination, scientifically designed to make your work easier and increase your profit. Instantly adjustable to any requirement. Cheaper to install, operate and maintain than any other operating light. Pays for itself in surprisingly short time. Sold on easy payments with money-back guarantee. You can't lose. Don't pass up extra profits any longer. Write

JAS. H. SMITH & SONS CO.
3544 Cottage Grove Avenue, Chicago, Illinois

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

M. S. BRIDLE, THE PHOTO-ENLARGER
1034 ARCH STREET, PHILADELPHIA

Every phase of winter photography makes its own demand upon the working qualities of the dry-plate used.

HAMMER PLATES**MEET ALL DEMANDS**

Speed, latitude of exposure, brilliancy in the high-lights and fullness of detail in the shadows, give them the lead over all other plates.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

**SEND FOR OUR LATEST
BARGAIN CATALOGUE**

WILLOUGHBY
110 WEST 32ND ST., NEW YORK

Burnet's Essays on Art

The standard Art Book of the world.
A reprint—better than the original
edition—\$2.00; Postage 15 cents.

F. V. CHAMBERS, 636 Franklin Square, Philadelphia

analogue, receive most attention, but this does not imply disparagement of the others. They play as good a part, but the part is not lessened in importance because made accessory. These secondary ones must be in essential relation to the leading figure, and thereby their importance is assessed. Never let these accessory figures be dummies, individual portraits on one plate. Too many groups are of this stamp. The supernumeraries look like trespassers on the scene.

This is about all we can think of relative to the figures. We wanted to say a word, however, about the background setting. We will just say a word, then, reserving the privilege of writing some time more fully on it.

The background in these home portraits is sadly neglected. It looks as if this feature was regarded as of secondary consideration or of little consideration at best. No attention is paid to how the lines run or how they conflict with the lines of the main composition.

The perspective is often outrageous, and no account is taken how much the things behind the models encroach upon them, indeed fairly jam into them. But the background we hope to treat of in another paper.

The Other Way

C. H. CLAUDY

For there are always at least two ways to do anything, and frequently more.

John Jones is your dark-room man. John looks upon the bootlegger when he is selling, and imbibes not wisely but synthetically. The next day he ruins a perfectly good batch of plates over which you have spent hours of posing and lighting, by the simple process of trying to develop them in hypo and fix them in pyro . . . warranted to spoil any plate ever made.

There are two things you can do.

The natural thing, the easy thing, the thing which will first occur to you, is to take John by the seat of his breeches and dump him outdoors, to stay. In other words, you fire him, fire him promptly, fire

Good Bye Holidays— Hello Home Portraiture!

AT this season the business at the studio slumps, but the overhead expenses go merrily on.

How are you going to meet this critical situation in your studio?

Why not do as hundreds of successful photographers are doing—take up home portraiture with a

Halldorson Home Portrait Lamp

Your choice of two famous models—one electric and the other flash. Home portrait orders often total over \$100.00 each, the work commanding higher prices than studio portraiture, besides being more interesting. You can double your present income by doing this class of work at times when business is dull at the studio. One of these lamps enables you to do better work than under a studio skylight, and often pays for itself in the first sitting.

Send for interesting folder

"The Way to Successful Home Portraiture"
together with full information—both free.

THE HALLDORSON COMPANY
1776 WILSON AVE. CHICAGO



Halldorson Home Portrait
Electric Lamp



Halldorson Home Portrait Flash Lamp

him suddenly, fire him with vigorous denunciation and words which you can only find in a bootlegger's dictionary.

After which you are minus the services of a good dark-room man, and have that curious satisfaction which comes after a justifiable fit of the mads!

But . . . have you done the best thing? Suppose John Jones is a young fellow just starting out. He has made good up to now. He isn't in the habit of patronizing bootleggers. If it were good honest booze he had had, the probabilities are he wouldn't have made a non-Volsteadian drunk of himself at all. And he is a good dark-room man.

Suppose you took the other way, and talked to John about it somewhat thusly:

"Look here! You have just ruined a dozen plates, cost me a lot of time and effort and perhaps taken two customers away from me for life. You did all this because you were spoofed. Now I can fire you, which you deserve, and loose a good man, and

make you lose a good job. Or I can keep you, and run the risk of its happening again. What *I* do is going to depend very largely upon what *you* do.

"If you want to keep this job, I have to have some guarantee that I won't lose by it. If you are really sorry you made an idiot of yourself, you can stay, on these conditions: you go to my customers and explain that you ruined the plates; you don't have to say why. If you can get them to sit again, you can promise them a ten-dollar reduction in price, for their trouble, and you can make up to me the ten dollars on each order. And you can give me your word of honor that you won't touch a drop of anything alcoholic for a year. I hope you will stay; your work is good, and I like you. But of course I can't keep you if you are going bad and don't care. What do you say?"

Well, if John Jones is any good, he takes his medicine and stays. If he isn't, he quits. In which case you are no worse off than if you fired him. And you may have suc-

Learn Photography at HOME

Establish Yourself as a Photographic Expert



You can become an Expert *quickly*, during your spare time. Save the high cost of residence school instruction and secure practical training under a successful and leading photographer—**learn modern methods.**

Make \$50.00 a Week on the Side—

If you like to take pictures you can succeed. No experience necessary. I'll show you how to start in business for yourself—command a large salary—enjoy an income on the side.

Send for My Unusual Offer

It's only temporary. I reserve the right to withdraw it at any time. You must write at once. A postal will do.

H. R. VANT, Director

INTERNATIONAL STUDIOS, INC.

Dept. 4679, 3601 Michigan Avenue, Chicago, U. S. A.

METEOR Flash Powder



BRIGHTEST IN THE WORLD

Slow, Normal, Instantaneous and Ultra-Rapid. At your dealer or direct. \$1.60 per 2-ounce bottle, express prepaid to consumer.

JOHN G. MARSHALL
1752 Atlantic Avenue, Brooklyn, N. Y.

AND ALL OTHER PHOTO CHEMICALS

ceeded in pushing him a little up the ladder instead of down.

Mrs. Cross is an unreasonable human being. She pays a deposit, gets some proofs, dislikes them all, has an extra sitting, orders a dozen, and finally says she doesn't want those after all, but would like a dozen from the first sitting. When you explain that those she has ordered must be paid for, she flies into a rage, demands her money back, threatens suit, police, mayhem and libel and generally acts like what she is: a most unreasonable woman.

You can do two things.

You can tell her politely but firmly where she gets off, and suggest to her that your attitude is best expressed in the second line of the ancient song which starts "Hail, hail, the gang's all here!" and after you have thus politely told her that you don't give a hoot, you can lose a customer, make an enemy and have a bad taste in your mouth for a week.

Or you can give her the soft answer which turneth away wrath.

It is a peculiarity of human nature that the person who flies most unreasonably into a rage usually flies out of it just as quickly, when he or she finds that instead of opposition and anger, he or she meets no resistance. You are in this position: you have, if she continues angry, lost the money for the order you have finished, you have lost the work and the material in the order, you have lost a customer and you have made an enemy. Granted, it's no fault of yours. But those are the facts. Your gain is the deposit: five dollars.

If you gamble that five dollars against her anger, you may win back the customer, destroy the enemy, and sell the finished order!

So you say:

"If you really feel that way, Mrs. Cross, I will not only return your deposit, but I will make you a present of the finished pictures. I would much rather you left here feeling that you had been treated honorably than to make the profit on an order which didn't please you. I am sure you can see



Select

HALOID PORTRAYA

for DISTINCTIVE PORTRAITS

with a choice of eleven distinctive surfaces

for the Season's Portraits

Portraya prints are equally attractive
in warm black or in sepia.

Samples, Print and Booklet on request.

The HALOID *Company*, Rochester, N. Y.

NEW YORK OFFICE

225 Fifth Ave.

BOSTON OFFICE

101 Tremont St. at Bromfield

CHICAGO OFFICE

68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street

HALOID

BRIELOFF Portable Skylite

"The Light That Never Fails"

The most compact and efficient portable lighting outfit for the photographer.

Literature from dealer or direct on Home-Portrait and Studio Lighting Apparatus.

BRIELOFF MANUFACTURING CO.
33 Union Square New York



FOR SALE

Bound volumes of the BULLETIN OF PHOTOGRAPHY

January to June, 1917
July to December, 1918
January to June, 1920
July to December, 1921
January to June, 1922

Leather back and corners; cloth sides.
Price, \$2.50 net. Postage free.

Valuable information right at hand, indexed and substantially bound.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK



An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE OF PHOTOGRAPHY
NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.



Sunlite Flash Powder

"The Light That Never Fails"

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lamps and other products.

BRIELOFF MANUFACTURING CO., 33 Union Square, New York

that I must either stick to the business of making pictures, in which I must charge for the work I do, or else I must work on a personal basis. If I can't please you with doing my work for you at a fair price, then I must try to please you at least by not making you pay for something you don't like. So here is the deposit, Mrs. Cross, and I will send you the finished pictures, if you will accept them, as a gift."

Well, what's she going to do? Haven't you drawn the chair out from under her? She has no complaint left to sit on. Once in ten times she'll take the money and the pictures . . . there are a few crooks in the world. The other nine times she'll calm right down, argue a little about the pictures, and end up by buying two sets and leaving an order for a third.

There are always two ways. You can kill a cat by stuffing it with brick dust, or you can exterminate the feline by choking it with cream. In either event you have a dead cat. A dead cat is little use to any one. Why not take the other way, and nurse pussy back to life?

*

A Short Talk on "Dress"

*Broadcast by Radio by R. W. Johnston,
Trinity Court Studio, Pittsburgh, Pa.*

This talk on Photography and a few remarks on "Dress" is intended to be helpful to those who want to know something about the modern photographer and his point of view.

A strange idea is in the minds of some people concerning their own portraits. Whether this is due to ignorance of the process or caused by traditional remarks about the headrest, I do not know. However, you should not only learn facts regarding the present day artist who studies constantly to keep at the top, but hear a brief history of the discovery of this wonderful process, which, in its perfection of today, is serving the whole world in art, news, history and commercial ways.

Photography is the child of optics and chemistry. It is today so simplified that nearly every man, woman and child can take pictures.

About one hundred years ago, Louis Jacques M. J. M. Daguerre, a Frenchman, astonished the world by discovering the process. The story is told that on account of change from sunlight to cloudy day, he stopped exposures on several plates. These plates, of polished copper sensitized with silver, were put away in a cupboard used to store chemicals as he expected to continue exposing with the same plates the next day, for until then no picture could

be seen. I will further add that Daguerre, like other scientists, sought for a visible image as shown by the lens, believing that very long exposures, even of several hours, would obtain the hoped for result. The day following, upon opening the cupboard, photography was born, for on each plate there was a picture, and for the first time in history the process of developing an invisible image was accomplished. Fumes of mercury in the cupboard were found to have caused the development and practically the same chemicals were employed as long as daguerreotypes were made. This discovery seemed a miracle and was as astonishing to people one hundred years ago as radio is today. However, on account of fading or inability to fix the image, daguerreotypes were not practical in a commercial way until about 1839. It is recorded that the first human face was photographed in New York City that same year by Mr. Draper, whose wife posed for ninety minutes in the sunshine. Today, photography has progressed to such an extent that a better result can be obtained at a speed of 5,000,000 times faster.

Perhaps some one in this invisible audience will say, "Why, I have old daguerreotypes and some are faded." I answer, most daguerreotypes can be restored as clear as new and can also be copied. You should never touch the surface or try to brush off any seemingly loose dust as the softest brush or cotton will cause streaks not possible to be removed. I have seen old pictures restored good as new which were so badly tarnished and covered with crystal fog that the faces were hardly visible. One woman in this city, fifty years of age, brought in a picture showing a very dim image of her mother and when it was restored, she was so astonished and overjoyed she could hardly talk, for it showed the mother holding a child, and the child was herself. How could she possess such a treasure today if her mother had refused to have herself taken with her baby, as so many modern mothers do? This self-abnegation of mothers is robbing sons and daughters of many keepsakes that could be handed down from generation to generation.

Our Dr. W. J. Holland, Director of Carnegie Museum of Pittsburgh, about a month ago while addressing a convention of professional photographers, held up a little old daguerreotype case and said, "A woman seventy-two years ago took a little boy to a photographer and had this daguerreotype made. In the picture, the woman is my mother and the little boy is myself. You men and women are carrying on work which perhaps some day may seem crude, yet it is serving the home people with treasures." Here I would like to remark that few people can exhibit a picture of themselves taken seventy-two years ago.

Practical photography is little more than eighty years old. Today, with your film cameras and inexpensive finishing, it is literally a "snap" for everybody.

You leave out a very important item in the family budget if photographs are not included.

HELIAR LENSES

AT

PRE-WAR PRICES

Get in touch with us immediately

PRE-WAR PRICES (Including War Tax)

8¼-in.	\$74.80
9½-in.	88.00
11¾-in.	127.60
14 -in.	165.00
16½-in.	220.00
19 -in.	264.00

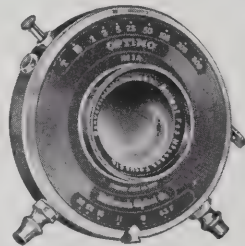
CHARLES G. WILLOUGHBY, Inc.
110 West 32d Street - - New York City

Branch Store:
118 W. 44th Street, New York

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT AND VIEW CAMERAS



*Our Bargain
Catalogue M
contains things
that the profes-
sional photog-
rapher needs.*

**Send at once for
your copy.**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA CO.

124 M., So. Wabash Ave. - CHICAGO, ILL.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

When the daughter's "sweet sixteen" day comes, it is a day that should always mean a picture, and I believe sweet sixteen is sufficient reason. Just stop and consider how enormous are the sums spent for perishable flowers, passing shows, extra eats, and yet nothing for family pictures.

It is not easy to make effective a talk on photography without exhibits. Of course, I would like to show you some specimens but we cannot as yet do that over the radio. All may see in the moving pictures of the day well lighted, attractive portraits, but you must remember that most actors are chosen for their photographic faces, and with added cosmetics, a charming picture is possible. Such pictures truly show careful study and skill on the part of the artist, and yet most men who do this flashy, astonishing kind of portraiture in elaborate places, are not suited to the making of character pictures which you would want of your mother or father.

Dark days are no longer a bother in modern studios for electric lamps of high efficiency are in every modern establishment. The control of lighting effects is wonderful and it is a constant study with all photographers quickly to make your portrait, accentuating the best of the face and diminishing the faulty parts. This is the most remarkable part of our present day achievements, and here, I will add, you should never mention any defects about yourself, for the very fact of telling some one about them causes you to be excessively self-conscious before the camera.

Your photographer, like your doctor, can serve you at your home, yet for careful individual portraits the studio is as important to your photographer as the specially equipped office is to the doctor. The supposed feeling of repose is no better at home when in front of the camera than at the studio. Home portraiture is a modern feature and is with us to stay, but for real efficiency, economy, and, most important, good work, the studio has the advantage. However, family groups would have an added value if taken in or about the home. Summer always brings thousands of opportunities for groups and outdoor scenes. Such pictures are of the greatest value to family interest for young people do not stay young, and a picture of an old home scene is an anchoring influence for good.

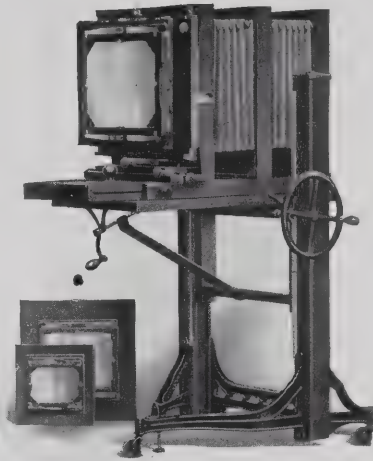
It sounds ridiculous, but let us suppose there were no mirrors in the world and we had photography—what a rush there would be to get photographs, only to see ourselves as others see us, and yet I will blame the mirrors for the habit of procrastination. In reality, a photograph is only a chronological record of a place, a person, or copy of some picture. Time travels and age comes on. The next generation will judge you by your portraits, taken now. Why pass the picture period when in good health? You know people who have little to do are those who usually complain most of being busy. But I add here that people who do things have a face with expression and character. People should take time for repose and acquaintance—talk to your

Century Studio Outfits

When your customers are placed before a Century Studio Outfit they cannot help but feel a sense of confidence in you and your work that will react favorably when the proofs are shown.

But over and above the handsome and dignified appearance of a Century Studio Outfit must be placed its quiet, smooth, quick and effective response to the photographer's touch.

A Century Studio Outfit is a sure help to better work and better sales.



CENTURY STUDIO OUTFIT NO. 8A

*See it at your Stock House
or send for Descriptive Catalogue*

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY

IN A BINDER, handy for reference

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS

:: :: ::

636 South Franklin Square, Philadelphia

photographer, tell stories, carry to him your usual everyday self, and then you will be rewarded with a real portrait.

A safe rule for pleasant expression is to hum—HUM—hum a low tune or anything to carry on within one's self. A grand pose may be effective but a "nobody home" expression is likely to be in the face. The natural, human-like picture is what most modern photographers are striving for. You look into your mirror many times under favorable light and much of the time under a very bad condition, and you condemn your looks. What you are is greater than any assumed manner or thing that you can do. Your photographer of the up-to-date type is a psychologist and keen observer of people, seeing at a glance the type of person you are, but his first act is to give you human greetings and keep you within the realm of normal human consideration by conversation and pleasantries, all the while carrying on his technique, getting results not altogether unknown to you, but he soon knows when you are with him and interested, and then is the time that both get results.

Many individuals fill the atmosphere with remarks about themselves and create all the unlovely imaginations possible. Next to this is a remark from a friend, who should not be present but is, and whose remarks of "look pleasant" and "cheer up" tend to cause only a reflex and leave an expression of uncertainty and self-consciousness, which is a great hindrance to portrait making. Secretly, I want to tell you to leave your

friends out of sight and hearing, for securing a portrait is a private affair.

One of photography's early achievements, nationally known, is the Brady Collection, and especially President Lincoln's portraits in which you can see the real, natural, rugged man, no guess work like paintings sometimes are, a credit to photographers of today and a great credit to the men of sixty years ago.

Modern photography is abundant and the prominent business man who died not long ago could and should have left something more to his wife than houses, lands, insurance, money and a little old tintype taken thirty years ago.

There are photographers who specialize with men. They assume and we believe they are of the he-man type. One famous New York man publishes an ad with the wording "No sissy pictures taken here—men only." "Secure the shadow ere the substance fades" is one way of saying, get a portrait before you lose your good looks, and while our everyday hard working business man is in the prime of life he should follow the impulse and be photographed on his next birthday. A man should dress in his usual business suit, be clean shaven, and come in full confidence; talk and carry on a conversation; laugh, loosen up, for we get the best results when you interview the artist, showing to him your real self rather than a submissive body.

A woman, in arranging for a sitting, often asks the question "What shall I wear, dark or light

clothes?" Our general answer is, if you have a light complexion, wear light clothing, and dark if you are of a dark complexion. Always avoid great contrasts. If evening gown is chosen, soft tulle is desirable about the neck and arms. Dresses with open lace over the arms and decorations of jet on dark cloth are very good. Stout people especially should not dress in tight fitting clothing. Beads, if used, are always suitable dress accessories. Put no powder on the face, as a rule, yet the neck and shoulders may be liberally powdered if the shoulders are not smooth. Your photographer will answer for other details about the face when you do to the dressing room. Many artists are expert in retouching size and effect of large people in their pictures, and it requires no dieting, either.

We suggest to young ladies that they dress their own hair as usual, for formal hair dressing is so void of every-day naturalness that their own people do not like their pictures. Moreover, the hair net should be left off as it takes away the natural soft line which the hair gives to the face. All the remarks made about slender or stout people apply to the younger generation as well, and remember that your modern photographer is in reality your attorney at court—most young ladies will understand the kind of court.

Brides who neglected having pictures on their wedding day will find that studios usually are equipped with one or more beautiful bouquets for them to fulfill their obligations with a picture for Hubby. I may add that all wedding occasions may be photographed with no smoke, dirt, or hindrance, and there is nothing like a photograph to show accurately the beautiful decorations and faces of people who will never assemble again in the same way.

Many studios have a room especially equipped for children, which is Mother's good fortune, for it makes child portraiture easy. To me, the photographing of children is the most delightful part of our service to the real people who made up our average American homes. It is a great satisfaction to a photographer to help keep your children, children forever. Pictures never grow up, and a series of photographs is precious history. All studios have a small size picture suitable in price and effect for little folks, and each year a really carefully made photograph should be secured. Don't hurry in dressing children, be easy. Don't tell a child he is going to have his picture taken for all children resent having anything taken from them and the word "taken" used in any way means the same to them. Don't tell Willie to smile, nor threaten him. Of course, you want little Willie's picture to be good and your photographer can obtain such results in his own way. If baby's mouth is open, on account of teeth, a few grains of sugar will be a pleasant remedy. Children must be let strictly alone by everybody. Many of our profession who get best results allow no one in the room except the mother or nurse with very young children. Most photographers endeavor to get that first response

The Commercial Photographer

By L. G. ROSE

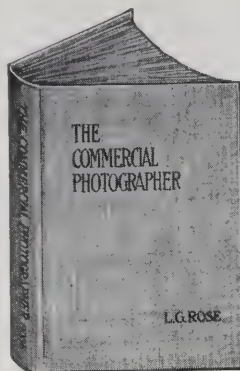
148 Pages

85 Illustrations

Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia



A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

"Let me say that I have read Rose's book 'The Commercial Photographer' with a great deal of pleasure. I really believe it is one of the best books I have come across, mainly, because it is practical rather than theoretical. I consider it an indispensable guide for anyone seriously engaged in photography."—Austin C. Lescarbourax, Managing Editor *Scientific American*.

"In scope and wealth of detail this is by far the most comprehensive handbook to commercial photography thus far published. It has the greater merit of being thoroughly practical in its information, giving the working methods, formulae, and experience of its author, a well-known expert in this special field. Mr. Rose has given us a manual and reference book which should be on the bookshelf of every professional and commercial photographer."—*Photo-Miniature*.

"The reader is taken step by step through twenty-nine chapters, each one dealing with a distinct phase of the subject, accompanied with suitable illustrations. Chapter twenty-eight and twenty-nine are reserved for business and very important business at that; twenty-eight deals on prices; twenty-nine on business building. It is a book that every photographer should have."—*Camera Craft*.

List of Subjects Treated:

Equipment	Stoves
Exteriors	Silverware
Panoramas	Blocking, Staining and Copying [Lettering]
Store Windows	Prints and Coloring
Furniture	Building Business
Cut Glass	Plates and Films
Photography of Colored Objects	Banquets
Dark-room Work	Automobiles and Trucks
Blue Prints, Vandykes and Prices [Photostats]	General Merchandise
Lenses	Monuments
Interiors	Legal Photography
Machinery	Enlarging
The Studio	Printing
	Advertising Photography

Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

KANSAS CITY PHOTOGRAPHIC SUPPLY CO.

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

of interest to a new toy or sound and make the picture rapidly. All the rattle and confusion at times is enough to make the child a nervous wreck. Again we say, no special "look at the birdie, see the man" language is advisable. Dress children as you usually like to see them, in child-like ways. Many beautiful pictures are made of children wearing a bonnet or coat, in rompers, or blowing soap bubbles, and numberless pretty ways, according to the age of the child.

*

"Beginning January 1st"

Just about this time every year we start to talk about what we are going to do "beginning January 1st." Our intentions are usually good, and we continue to dream up to that fatal day and then find that we are way beyond ourselves in what we had hoped to start and accomplish.

From all indications, and from all those who make a business of interpreting indications, 1923 is going to be a good business year. The vastly improved conditions of some of the more important elements in the complex fabric of business are tangible facts upon which to base this hope. But the most hopeful of all indications is that practically everyone is thinking of prosperity in 1923.

So it appears that it might be well to look forward to the new year and make plans that will enable us to grasp our share of the prosperity that will be offered.

But there is a wide gap between dream and plan. The former pictures accomplishment, the latter grasps the means to accomplishment. Too many dream; too few plan. Why? Because it is so much easier to dream.

Nevertheless, the dream is essential. We must see what we want, and seeing, realize that we actually want it very badly. Imagination is a powerful stimulant to industry. But it is useless to sit and paint a visionary picture of what or where we would like to be unless we back it up with a definite plan to actively get into the picture and enjoy its luxury.

A definite goal and a deliberate plotting to reach that goal is sure to advance anyone and anyone's business further and with greater surety than a hit-or-miss, hope-or-regret method of procedure.

So let us, as we look forward to the New Year with all its promises, not be satisfied to dream. Let us spend the time between now and then planning the accomplishment we hope for in 1923.

Those things which have proved handicaps in the current year should be abolished. Past errors, failures and misjudgments should be securely muzzled so they cannot bite into future profits. Normal expectations should be measured and anticipated so as not to allow an opportunity of any sort to slip between your fingers.

A New Year's resolution may be a joke, but the new year's business plan is not, unless you've discovered a way of making money by kidding yourself.—N. S. G., in *Printing*.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 805

Wednesday, January 10, 1923

Price 5 Cents
\$2.00 per Year, Post Free

Your Future

C. H. CLAUDY

It has been said that when doctors disagree, the patient usually dies, but modern people take the advice of the man they think the best doctor and get well.

Henry Ford had an opinion on most every subject in the world. He usually formed his opinions, as do most of us, from his own personal experience, but it must be admitted that Henry's personal experiences have been unusual.

Mr. Ford has recently voiced the opinion that a man should use the time until he is forty in gaining experience, and should not attempt to save until that time.

This opinion is disagreed in absolutely by men who make a life-study of men as related to finance. Rodger Babson, without a doubt America's leading financial statistician, takes the figures compiled by the American Bankers' Association as verity. He says the American Bankers' Association once made an extensive study of the life experience of the average man. It shows his financial position at various ages, and reveals a condition that demands a remedy.

If we begin with one hundred average men, we find them entering the business world between sixteen and twenty-four,

depending on how much time they spend in school. The ten years between twenty and thirty should really be charged to education. During this period a job should be worth what it teaches and what it pays. It is safe to assume that any money earned over and above the amount necessary to pay living expenses is spent along educational lines. Correspondence courses, night schools and good books constitute a most profitable investment at this particular point in a man's career. We can assume, then, that our average individual reaches the age of thirty with a reasonable education and some valuable experience in at least one line of work.

At thirty-five we begin to see a decided change. Five out of our hundred men have died, ten out of the hundred have become wealthy, ten more are in good circumstances and are considered well off; forty are in moderate circumstances, are earning a living for themselves and families, they seem to be getting on. The remaining thirty-five have shown no improvement in their condition. They are holding their jobs and earning the salary of the average man ten years their junior.

At forty-five, eleven more have died, sixteen in all. But four of the hundred are wealthy. These are four of the ten who were wealthy at thirty-five; the other six have lost their money.

The ten who were in good circumstances at thirty-five are now classified with the sixty-five who are still working and are self-supporting but who have no resources outside of their regular salary or wage. Fifteen men out of our hundred are no longer self-supporting owing to illness, accident, or other circumstances; a few are still earning something, but not enough to support themselves.

At fifty-five but eighty of our men remain, twenty have died. One of the four who was wealthy at forty-five has become very rich. Two of the four are still in good circumstances, but the other has lost everything. One of the sixty-five who was working and depended upon his salary at forty-five, has become wealthy. This gives us three in good circumstances at the age of fifty-five. Forty-six are still working for their living without any accumulation. Thirty are more or less dependent upon their children, their relatives or upon charity for support.

At sixty-five we witness the last act of the tragedy. Thirty-six of our hundred representative American men are dead, one is still rich, three are wealthy, six are still at work and self-supporting, fifty-four, or over half, are dependent upon children or relatives and charity.

These figures indicate that Mr. Ford is all wrong in his calculations and that as more than half the men are dependent on other people for their daily bread at sixty-five, forty is rather late to begin the accumulation of wealth for one's old age.

There have been offered innumerable plans for making money. All which are good have the same basis: the systematic saving of a certain amount with unfailing regularity.

The photographic business offers opportunities to make a good living surpassed by

few crafts. It is equally true that ours is one of the most difficult crafts from which to make really big money.

For the photographer, then, the safe and sane ambition should be to keep out of the great-majority-class which must be supported after sixty-five by relatives.

To accomplish this purpose, the sinking fund idea is the best one ever devised.

This plan is simply the placing on the pay roll of one more man; that man is Mr. Sinking Fund. He receives his salary weekly or monthly as the rest of the help is being paid off.

All the money earned by this Sinking Fund is placed in a separate savings account in the bank where it earns in interest yet more money to add to itself.

When the sum has reached one thousand dollars it is invested in a gilt-edge bond and this placed in the safe where it adds to itself fifty dollars every year. When these coupons are clipped they in turn are placed to the credit of Mr. Sinking Fund until it again reaches one thousand dollars, when it is again invested in a gilt-edged bond.

One photographer who had systematically used this plan as his reserve saving, said that he never realized what money meant and what it could do until the year after he had captured twenty such bonds and found that these twenty, through their coupons, added another to themselves by simply laying in his safe deposit box for one year. He will not be among that majority who are dependent after sixty-five.

Just as one step after another step brings a man to his journey's end in time, just as one drop after another drop fills the biggest vessel in time, so one dollar after another dollar systematically laid away in the Sinking Fund will make any photographer independent in time.

It is not the money a man has in his business which will support him in old age, but the money he gets out of it and saves.

The Sinking Fund is the proper method of getting money out and keeping it for the years after sixty-five.

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Insurance Policy Clause to Keep in Mind

There is a clause in all fire insurance policies on stock and fixtures—personal property, in other words—which ought to be kept in mind, or the complete loss of insurance may result. In a case which lies before me, forgetfulness of that clause—or rather forgetting that it works two ways—cost the owner of some merchandise a cold \$5,000. It was one of those losses which could have been avoided so easily, as one views them afterward, and that leave a bad taste almost to the end of one's life.

The clause I refer to is the one which provides that the insurance granted by the policy shall cover the goods *only while they remain in the particular place named in the policy*. Remove them, and although the risk is not increased in any way—it may even be decreased—in case of fire the insurance companies always plead violation of the terms of the policy and the courts invariably support them, unless it can be proven that the company knew about the removal and tacitly or expressly agreed to it.

In such a case never remove goods covered by insurance from the place which the policy names as the place they are in, without first getting the company's consent indorsed on the policy.

In the case I refer to a man stored a stock of merchandise in a certain frame building, and not wanting to take any risk about it he covered it with \$5,000 insurance. After it had remained there awhile he had occasion to remove it to a stone building within a hundred feet from the frame one. He remembered the clause in his insurance policy about insuring only in one place and called up the general agent of the insurance

company. "I'm moving that stuff of mine across the street to the stone building. Transfer the insurance to the goods at the new place, for the goods go over today." Whereupon the agent wrote on his policy record, "Property insured under above policy is hereby transferred to a stone building situated on the east side Main street, Mildred. Insurance to cease in old location and take effect in new from this date."

When the owner of the goods went to move his goods later in the day, unexpected obstacles developed, and he didn't get them. I believe it was some question of lien or chattel mortgage. Twelve days later, while the controversy still remained unsettled, the goods were destroyed by fire—in the old place. Of course they were insured in the stone building where they were not, but were not insured in the frame building where they were. For the owner's care and thought in the matter didn't go to the length of seeing that the insurance was put back again on the goods in the frame building when he didn't carry out his purpose to move them. He was keen enough to remember that when he moved the goods he must notify the insurance company, but forgot that when he failed to move them, after notifying the insurance company he intended to do so, he must also notify the company of that.

The company refused to pay for the loss, on the ground that there wasn't any insurance; it had a policy on certain merchandise in a stone building on the east side of the street, but none on certain merchandise in the frame building on the west side. Literally true, of course, but nevertheless pretty

thin, I think, for the insurance was against the destruction of certain goods by fire and those certain goods had been destroyed by fire. Moreover, they were when destroyed in a place where the company was perfectly willing to insure them; in fact, had insured them before.

The owner of the goods sued for his insurance. The lower court decided that he had no insurance. He appealed and lost again. The Appeal Court thus briefly disposed of the question I am discussing:—

A transfer agreement as to fire insurance may be made orally. * * * Where a standard fire insurance policy covers property while in one location, "but not elsewhere," except in case of removal during or after a fire, and the parties agree upon a transfer of the insurance on a change of the location of the property, the insurance ceases in the old location when it becomes effective in the new.

(Copyright by Elton J. Buckley.)

Negatives That Disappoint

The photographer naturally has pride in making a negative possessed of good technical quality, one which has brilliancy, as it is styled, but it is just this seemingly excellent product which frequently causes disappointment when employed to make the print.

The positive picture is devoid of most, or all, the good features manifest in the successful negative, while discovery at the same time is made that the print from a negative the photographer had felt inclined to discard, unexpectedly reproduced the qualities expected of the chosen one.

He naturally is at a loss to account for this discrepancy.

This experience is not confined to beginners in practice, but is encountered by those who continue to insist that a brilliant negative is essential to a perfect print, and so some other inimical source, to fix the blame upon, is inquired into. But the cause must be sought for at the fount of offense—the negative.

It might be ventured on to assert that a so-called brilliant negative does not yield a first-class (pictorial) print.

However, one must not forget that there are very accommodating printing resources, but then even this involves necessity of experiment to find what is best adapted to the negative conditions.

Distinction, however, must be made between the non-brilliant negative and the foggy negative. Indeed the essential test is demanded in negative examination to determine whether it be free from any fog.

It should be placed, film side down, upon a white surface and observation made as to clearness in the shadows.

Clearness, understand, is not here synonymous with perfect transparency in the deep shadows, clear glass, as it technically is called; for such clearness is evidence of negative unfitness of pictorial translation. It is a foregone conclusion that if any shadow part of the negative, so posed, exhibits this clear glass presentation, it evidences unsuitableness for art printing from it.

The deepest shadows of the negative must reveal some detail. There must be distinct deposit, due to adequate exposure of the negative, which the so-called brilliant negative cannot show. But do not confound this overcasting with what a fog exhibits. The slight opacity from light impression will show delicate gradation, whereas fog opacity is uniform throughout.

Of course, you must not look for snap and sparkle in a suitable negative. You may have this brilliancy in an undertimed plate, but not in a properly timed one, whatever density it may possess.

But just here reference to density reminds us to say something relative to density as affecting the quality of the negative in interpretation in positive print terms.

The pictorialist may be cognizant of the need of making his negative of such a character as shall conform in his print therefrom, that it shall have relative intensity, that is, put it in a form and condition to impress the essential tonal values.

Accordingly, development is carried to the state which seems to his critical eye adequate for proper presentation of relativity of light and shade, from highest light to deepest shadow.

He is charmed by the effect secured in his evolved negative and confidently employs it in print translation, only to be disappointed with its shortcoming and he is at a loss to discover the cause of the discrepancy.

To be brief, let us tell him the reason.

It is because he has carried the development too far; has produced over-intensity as far as relations with printing exigencies are concerned. He has failed to get the necessary proportional intensity of lights and shades.

Let us explain this a little more concisely.

To his vision, that is, to his view of intensities in the negative, when looked through by transmitted light, everything looks correct. His negative exhibits proportionate density throughout.

His skill in development has secured it, then why does not his print therefrom exhibit it?

Let us look with him a moment at his negative. He has in the high-lights of his picture three presentations of white—the flesh values, the drapery values and white of the collar—three differentiated “whites.” It is patent to both of us that this differentiation of white values is exhibited in his negative.

Well and good. Why do we have repudiation in the print? Because the method of printing is not the same activity as the action of vision. The printing mediums depend upon the effect had by transmission of the light through the varying opacities of the negative. The thinner portions (shadows) offer minimum obstruction to the passage of light, and, of a consequence, light action in such areas is proportionally greater than in the more opaque areas, the higher lights; and these higher light portions act in inverse ratio in registering impression, so that if the

resistance to ingress of light in the high-lights (the varying degrees of white) is not so calculated as to be accommodating to the light's entrance through them, the more accommodating shadows will get over-action before the areas of opacity can proportionally present themselves, with the consequence that the values are falsified and disappointment results. What then is to be done to obviate such result?

Simply to so manage the densities of the high-light areas in the negative as to keep them proportionally to the degree of accommodation necessary to humor the printing exigency.

In other words, keep the negative, relatively speaking, thin, so as to prevent abrupt ratio of intensity.

This requires exercise of considerable judgment and some training of the eye to adjustment of relativity.

But the compensation is great—pictorial beauty.

Of course, help may be had by acquaintance with behavior of the printing means. The makers of papers are very accommodating, but do not presume too far or evade personal responsibility.

Letters to the Editor

Dear Sir:

Some time ago you published suggestions for proportionate dozen prices on photographs and I am sure it has interested many of your subscribers. It is very embarrassing when one cannot quote prices off hand on less than a dozen photographs, or have a list to refer to, not to mention the possibility of charging one customer more than another for the same number and style of photographs.

After carefully going over the price list, I noticed some inconsistencies, for instance, the \$10.00 dozen rate. First photograph, \$3.25; two, \$4.25; or the difference which is \$1 00, would be the charge for the second; for the third and fourth, 75c; the fifth,

DOZEN RATE	ORIGINAL ORDERS													ADDITIONAL PHOTOGRAPHS EACH
	1	2	3	4	5	6	7	8	9	10	11	18	24	
\$4 00	\$1 36	\$1 60	\$1 84	\$2 08	\$2 32	\$2 56	\$2 80	\$3 04	\$3 28	\$3 52	\$3 76	\$5 44	\$6 88	\$0 24
5 00	1 70	2 00	2 30	2 60	2 90	3 20	3 50	3 80	4 10	4 40	4 70	6 80	8 60	30
6 00	2 04	2 40	2 76	3 12	3 48	3 84	4 20	4 56	4 92	5 28	5 64	8 16	10 32	36
7 00	2 38	2 80	3 22	3 64	4 06	4 48	4 90	5 32	5 74	6 16	6 58	9 52	12 04	42
8 00	2 72	3 20	3 68	4 16	4 64	5 12	5 60	6 08	6 56	7 04	7 52	10 88	13 76	48
10 00	3 40	4 00	4 60	5 20	5 80	6 40	7 00	7 60	8 20	8 80	9 40	13 60	17 20	60
12 00	4 08	4 80	5 52	6 24	6 96	7 68	8 40	9 12	9 84	10 56	11 28	16 32	20 64	72
15 00	5 10	6 00	6 90	7 80	8 70	9 60	10 50	11 40	12 30	13 20	14 10	20 40	25 80	90
18 00	6 12	7 20	8 28	9 36	10 44	11 52	12 60	13 68	14 76	15 84	16 92	24 48	30 96	1 08
20 00	6 80	8 00	9 20	10 40	11 60	12 80	14 00	15 20	16 40	17 60	18 80	27 20	34 40	1 20
25 00	8 50	10 00	11 50	13 00	14 50	16 00	17 50	19 00	20 50	22 00	23 50	34 00	43 00	1 50
30 00	10 20	12 00	13 80	15 60	17 40	19 20	21 00	22 80	24 60	26 40	28 20	40 80	51 60	1 80
35 00	11 90	14 00	16 10	18 20	20 30	22 40	24 50	26 60	28 70	30 80	32 90	47 60	60 20	2 10
40 00	13 60	16 00	18 40	20 80	23 20	25 60	28 00	30 40	32 80	35 20	37 60	54 40	68 80	2 40
50 00	17 00	20 00	23 00	26 00	29 00	32 00	35 00	38 00	41 00	44 00	47 00	68 00	86 00	3 00
60 00	20 40	24 00	27 60	31 20	34 80	38 40	42 00	45 60	49 20	52 80	56 40	81 60	103 20	3 60
70 00	23 80	28 00	32 20	36 40	40 60	44 80	49 00	53 20	57 40	61 60	65 80	95 20	120 40	4 20
80 00	27 20	32 00	36 80	41 60	46 40	51 20	56 00	60 80	65 60	70 40	75 20	108 80	137 60	4 80
100 00	34 00	40 00	46 00	52 00	58 00	64 00	70 00	76 00	82 00	88 00	94 00	136 00	172 00	6 00

sixth, tenth and eleventh, 50c; seventh, 55c; eighth, 60c; ninth, 85c, and twelfth only 25c.

I contend that after placing a price on the first photograph to compensate for making the negative, the second and additional photographs of the original orders should each be the same price, since the work and cost of material are the same.

I am enclosing a copy of proportional prices I have made for my studio. If you care to publish it, you may do so, as it may be the means of bringing forth something better.

You will notice in my list that the prices of the first photograph are .34 times the price per dozen. Let us take the \$10.00 per dozen rate. First photograph, \$3.40; additional,

\$10.00 — $\$3.40 \div 11$ or 60 cents. Thus we have a rule which can be applied to any dozen price.

J. B. YODER.

[We have printed Mr. Yoder's price list on index card board and will mail six (6) copies for 25 cents in stamps.—ED. B. OF P.]

The clerk who lays out the goods with a "you can take 'em or leave 'em" air, will find that the customer will generally leave 'em.



Bradley Studio
Georgetown, Ky.



D. D. Spellman
Detroit, Mich.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

An Acknowledgment

On behalf of the Officers of the Association and himself, the Secretary wishes to acknowledge the many beautiful holiday greeting cards received at headquarters. Lack of space makes it impossible to acknowledge them in this column; but the messages they have conveyed will remain green and fresh through the new year.

Write to the Congressional P. O. Committeemen

Those members of the organization and all photographers who live in the States or Congressional districts of the following Congressmen, members of the House Committee on Post Offices and Post Roads, are urged to get in touch with them immediately, either personally or by letter, explaining why the P. A. of A. Bill H. R. 12957 taking photographs from the 3d and placing them in the 4th Class, should be reported out of Committee and passed by the House:

Halvor Steenerson, Minnesota
W. W. Griest, Pennsylvania
Calvin D. Paige, Massachusetts
Harry C. Woodyard, West Virginia
C. William Ramseyer, Iowa
Archie D. Sanders, New York
Samuel A. Kendall, Pennsylvania
Guy U. Hardy, Colorado
C. Ellis Moore, Ohio
M. Clyde Kelly, Pennsylvania
John C. Ketcham, Michigan
Roscoe C. Patterson, Missouri
Archibald E. Olpp, New Jersey
John J. Gorman, Illinois

Richard E. Bird, Kansas
Thomas M. Bell, Georgia
Arthur B. Rouse, Kentucky
James M. Mead, New York
Lucian W. Parrish, Texas
John H. Smithwick, Florida
William B. Bowling, Alabama
Dan A. Sutherland, Alaska.

The Secretary understands that a few of these Congressmen were defeated at the last elections, but has not the data before him at this time. Those who live in the States represented will have this information. The Secretary would appreciate a copy of the letters forwarded if convenient.

From a high official of the P. O. Department, it is understood that the agitation against the third-class regulations will shortly cause a statistical count to be made of every piece of mail passing through the Post Office in the United States; this count to continue for a period of six months and the resultant figures as to weight, cost of handling, etc., to be consolidated and presented to Congress as soon as possible. Continued agitation by individuals and organizations is the only manner in which faults of the type represented by some of the postal regulations can be corrected.

Stock-houses and Advertising Campaign

An excerpt from an interesting letter received from a stock-house, which was asked to contribute to the National advertising campaign fund of the P. A. of A., follows.

"As you know conditions are such now that there is a drug store in almost every town willing to cut the price on photographic material to the local photographer; in addition to which New York drug stores and cut-price shops seem to be catering to this business, and we are absolutely unable to meet their prices and leave any profit for ourselves. Whatever increase this advertising campaign might mean to the photographers, we would perhaps get our share, but we feel that the most of the increase in business would go to the drug stores and cut-price stores, who no doubt would refuse to subscribe, even were you to ask them."

This is a good argument. Photographic stock-houses deserve the support of the professional photographer. They are compelled to keep on hand stocks of every kind and character of material necessary for the photographer in his work; they specialize in this alone. In addition to this, they support all movements by photographers and are an important and absolutely necessary commercial unit serving the profession. A corner drug store or cut-price shop, which carries no large stock and acts simply as an agent or an order taker without the necessity of carrying stock and building up trade, naturally can hurt the business of a legitimate stock-house by slightly undercutting prices.

There is sentiment in business, and it is well for us to think twice before we desert the old stand-bys and deal with the drug store or cut-price shop simply because it means a few cents reduction in the bill. In the long run, it will pay to do business with and support the stock-house which has been established for you. Cut prices and trade stealing never help business anywhere.

Members Paying Dues

The response of members to the due bills for 1923 has been fine. Hundreds of responses have been received and the office is getting out the brass signs and other material the same day dues are received.

The office correspondence may be a little bit behind, but we sure are going to get out the Association material to the members as soon as possible.

Publication of Group Pictures

Recently a photographer in this vicinity had a family group picture with 32 persons in it published. Shortly, thereafter, he had four inquiries and as many sittings for other groups. Portraits of four generation groups and family groups with the photographer's by-line is good advertising and it is again called to the attention of the members. Such publicity creates a desire for something similar—including possible publication.

White Backgrounds and Shadow Profiles

Quite the best portrait of the professional type in the 1922 London Salon of Photography was a portrait of a lady, her shadowy profile full of exquisite detail being shown against a nearly white background. Whiter backgrounds than that shown in the Salon specimen are common in professional studio portraiture, and some time ago a London lady professional worker made a specialty of heads—full, three-quarter, and side-face—against what appeared to be, and, no doubt, was, a perfectly white background. So white was the background in some of these famous and much-admired examples that blocking-out was suspected by the uninitiated, but a close examination of the outline of the hair was enough to rule out the use of an opaque medium, blocking-out being out of the question.

White backgrounds are usually very disappointing to those who use them for the first time, or who fail to get acquainted with them after constant use. To the photographic plate white material is really white only when it is effectively illuminated, and white may very easily become a grey, a fact one is made well acquainted with when using a sheet of white cardboard as a background for flowers and still-life subjects. A white background is affected by shadow

and poorness of direct light more than a ground of any other shade, and even its distance from sitter and camera will alter the actinic power of its whiteness. Even a cloud passing over the sun will grey the whiteness of a background, though the eye may not notice it. The eye knows the ground to be white both in sunshine and shadow, but the sensitive plate is inanimate with no reasoning powers, and it pictures only that which it sees, which, in the case of a "dulled" white background, is a greyed whiteness, such as one gets when copying a black and white line subject on a process plate on a dull day.

The inexperienced worker might suppose that "whiteness" (density in negative) could be increased by slight under-exposure with strong development, but this is not easy of accomplishment, and any attempt to increase density will result in the upsetting of any delicate tones seen in the image of the figure posed before the white ground. Shadow profiles are not easy things to "light" effectively, and it is of little use to spend a lot of time arranging a shadow portrait if the effect is to be lost in the process of developing.

It is possible to get many effective shades of whiteness and greyness with a properly-made white background by altering the angle of it, its distance from the camera and sitter, and the blinds about it, but to picture it at its whitest, the ground must be in a position to catch the whitest of light, and, what is more important, hold it, as a properly-made lantern screen will hold it, a light-absorbing material being fatal to good results.

Shadow profiles (I do not mean silhouettes) are difficult enough to light effectively, and more difficult to render in such a way that all details may be seen in the print, and in the making of such pictures one is up against a double proposition, the correct balancing of one (the shadow portrait) against the other (the white background) calling for some experience and skill.

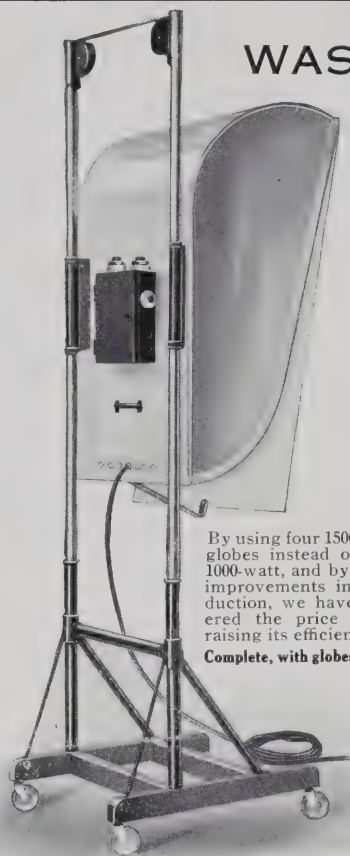
The value of a tone or shade is estimated

by its worth or importance as related to other tones or shades, either low or high, weak or strong. When tones and shades are placed in a portrait precisely as they appear in nature the picture is technically spoken of as "good," or "true" in values; when an artist fails to produce them as they naturally appear—fails to produce just relationships—his result is called "weak" in values, and when he elects to exaggerate them for purposes of artistic effect they are sometimes spoken of as "strong" in values. The effective rendering of the lower shades in portraiture is as important as the picturing of the higher lights, and one is made to realize this fact when taking shadow portraits.

"*Autant d'hommes, autant d'avis,*" as my chief used to remark when I, as an assistant in a Paris studio, tried my own methods of lighting. There are, no doubt, many opinions as to the most effective method of posing and "lighting" a shadow profile against a white background. I am now—but have not always been—in favor of posing the sitter back towards a soft and much diffused light, and placing a black background or cloth as near to the "profiled nose" of the sitter as it is possible to place it without its being included in the field of view. Then by cutting down the light very judiciously between sitter and lens, strengthening it upon the background, and so balancing the whole, one may, with modern anastigmats of a large aperture and well-backed or matt-surfaced rapid plates, secure good results with a minimum of exposure. Exposures, however, must be so arranged as to secure proper shadow detail and proper density by direct development—preferably tank—because of the danger of trying to alter the usual and easy run of things by tinkering with the developer.—PRACTITIONER in *The British Journal of Photography*.

*

If you have fallen into a self-indulgent mood; if you have become lackadaisical, forgetful of all aspiration, unmindful of the years to come, disregarding all opportunities and neglectful of respect for yourself, it is time to wake up.



WAS \$185, NOW \$135

Just Like Daylight

EMPLOYING the famous photo blue Mazda globes, the light is steady, silent, intensely actinic, gives no disagreeable glare, unpleasant coloring or sputtering.

HALLDORSON Electric Studio Lamp

IMPROVED

supplies the full light required for a portrait or commercial studio, and makes a skylight unnecessary.

It uses four 1,500-watt Mazda bulbs and develops 115,800 lumens. Each bulb is controlled by separate switch. Light is merged into one unit by diffusing curtain.

The frame construction is rigid without being unwieldy. Large casters, balanced up-and-down movement.

By using four 1500-watt globes instead of five 1000-watt, and by other improvements in production, we have lowered the price while raising its efficiency.
Complete, with globes, \$173

Halldorson Concentrating Spotlamp

For Those Special Lightings

IT gives a sharp or diffused spot, and is supplied with ground-glass cap for screening down where very soft spotlighting is desired.

There are no carbons to regulate, and the light from the photo blue bulb is of just the right intensity for ordinary studio use, is always uniform, and is of the correct quality to properly register with incandescent, arc, or daylight.

Attractively finished in polished nickel and black enamel, and so small and light that it is adapted for either studio or home portraiture. Supplied either with folding or studio stand.

**Price (without globe), folding stand, \$50,
with studio stand, \$55. Photo Blue Globe, \$4.75**

*Send for full information about these splendid outfits,
including free folder, "Artificial Photographic Daylight."*



*Uses
Blue
Mazda
Globe*

THE HALLDORSON COMPANY, 1776 Wilson Avenue, Chicago

Studio Gossip—Frank H. Williams

"There's always more commercial business to be gotten if the photographer will go after it," said a successful middle western photographer.

"In my own case I make a point of calling on at least five firms or individuals each week, who should be in the market every now and then for commercial photographs. I make myself do this every week, although many times it is a real burden. But it is worth-while promotion work, because in this way I have greatly extended my business and secured regular customers that would never, otherwise, have come to me.

"And in calling on these prospects I find that it is a big help to carry some samples with me of the commercial photos I have taken for other individuals.

"In giving my sales talk to the firms I make a point of showing them these photos and of explaining to them just the manner in which the firms and individuals used the photos. Some of the photos, I'll explain, were used in house organs, others were used with write-ups sent to trade papers, others were used in newspaper advertising, others were used by salesmen on the road to show prospects how large the factory is, and so on.

"These photos never fail to arouse a lot of interest among the prospects to whom I show them and as I suggest similar ways by which the prospects could also effectively use commercial photos to push their businesses, it is generally a pretty easy matter to make sales.

"I recommend this plan to other photographers who are looking for ways of increasing their commercial business."

*

A lecturer had been describing some of the sights he had seen abroad. "There are some spectacles," he said, "that one never forgets."

"I wish you would tell me where I can get a pair," exclaimed an old lady in the audience. "I am always forgetting mine."

THE HOUSE THAT SHIPS PROMPTLY

GROSS
Price
Delivery } Service
Quality }

represent the standard of

Gross Mountings

Getting the right things in mountings in quick time, and being pleased with the service, is the recommendation of every user of Gross Mountings. Let us get together and do business.



Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Grand Prizes, Plaques, Awards of Merit, Cash, etc., will be
made for Meritorious Work—write for entry-blanks, etc.*

This will be the largest exhibition of Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336



Photo by Markham, Portland, Oregon.

It is no longer a question of skylight or electric light—

It is a question of what kind of electric light.

This question is a three-sided one, and has been fully answered from all three angles.

Cooper Hewitt light produces the highest artistic effects, because its complete freedom from glare insures natural expression.

Cooper Hewitt light produces the finest effects of technique, because of the peculiar quality of the rays.

Cooper Hewitt light is most economical, because it contains the greatest amount of actinic rays.

Cooper Hewitt Electric Company

Boston—161 Summer Street
Chicago—618-9 Fisher Building
Cincinnati—First National Bank Bldg.
Cleveland—Engineers' Building
Detroit—Ford Building
Hoboken—95 River Street



Los Angeles—Kees Engineering Corp.
Milwaukee—Security Building
New York—120 Broadway
Philadelphia—Drexel Building
Pittsburgh—Westinghouse Building
St. Louis—Central National Bank Bldg.
Syracuse—University Building

CH—147

PUBLISHED EACH MONTH
SUSSMAN'S PHOTO MONTHLY

Copy, gratis, will be mailed on request

J. SUSSMAN PHOTO STOCK CO.
 223 Park Avenue Baltimore, Md.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

SEND FOR OUR LATEST
 BARGAIN CATALOGUE

WILLOUGHBY
 110 WEST 32ND ST., NEW YORK

FOR BEST RESULTS USE A
Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
 Ask your Dealer. KALAMAZOO, MICH.

A NEW BOOK
THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written on work with the Air Brush, especially as applied to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS
BOUND IN CLOTH
\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as one of the most expert workers with the Air Brush in this country, and the series of 32 illustrated lessons, which forms a considerable portion of the book, is the most detailed and carefully worked out course of instruction that could be imagined. With the help of this book any photographer can learn to use the Air Brush.

In addition to the comprehensive series of lessons, there are seven chapters on coloring with the Air Brush, a very valuable addition to the book, and something not heretofore found in print.

FRANK V. CHAMBERS
 636 S. Franklin Square Philadelphia

Hand Posing

FLAVIUS FABER

The hands of the portrait are truly the unruly members. In the first place, because well formed hands, that is, pleasingly formed to the artist, are not lavish natural endowments; and secondly, the lens has the faculty of exaggerating proportions by reason of presentation in a plane nearer to the eye than the body and head. But aside from this, the hands, though perfect, present to the painter opposition, because it is difficult even with all his resources of art to prevent them (being in high-light) from forming spots of over-intensity in the picture, difficult of subordination to the general effect of the light and shade.

This antagonism of the hands to artistic success sometimes induces the artist who questions his ability to handle the hands, to resort to some subterfuge by which they are made less noticeable in the portrait or entirely obscured. But this evasion is dangerous practice and demands as much skill to prevent the obviousness of the trick as is needed in the skillful posing of them. The advice given the portraitist to handle the hands as little as possible is, on the whole, salutary—inasmuch as the practice makes the model conscious of the fact of the perversity of the hands, with the result that it is next to impossible to get them to behave naturally. But let it be remembered, that despite all the difficulties offered by the hands, if they be successfully overcome, their presence in the picture increases its artistic importance.

Sculpture, modern as well as ancient, offers many beautiful renderings of these admirable members (idealized, of course) but serving the purpose of examples for the photographer in his efforts at pleasing disposal, and the eminent portrait painters furnish another source of inspiration.

But in the study from both, the photographer must keep in mind the exigencies of his photographic art and the inexorable exactions of his lens.

On account of the unavoidable circumstance that the lens makes what is in a plane nearer the vision, magnified disproportionately in comparison with things in the further away planes, so the hands are presented out of proportion to the rest of the anatomy and even if successfully posed, they come out unnatural looking in the picture.

In order to counteract this discrepancy in relations, it becomes necessary to place the hands as close as possible to the body, with the attendant danger of encountering a stiffness and look of constraint.

The method followed by the portrait painters of the past, of regularly posing the hands, became tiresome from its conventionalism, even if it presents graceful arrangement. We are all familiar with the plan of having one hand on a book, which rests on the knee, while the other hand is over the edge of a table; or grasping the arm of a chair with one, the other holding a letter or some other article; but these soon became tiresome from their monotony.

Either, owing to the desire to evade the responsibility involved in attempting to manage two spots of high-lights in the picture by exhibition of both hands, or fearful of registration of ungracefulness from want of artistic skill in subordinating one or the other of the hands, recourse is had to the kind help furnished by the drapery.

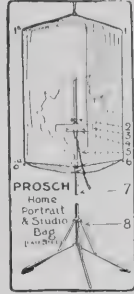
A frequent method is to have one hand tucked beneath the coat (partially unbuttoned), the other toying with something. Vandyke and Lawrence shirked least the responsibility of all the portrait painters of distinction. Both are not afraid to show both hands boldly. Vandyke bulked on his skill in the management of the hands, sometimes giving a manifestation of his ability in a different way. Lawrence, on the whole, shows admirable natural dispositions and is an excellent guide to the photographer. His disposition of them is so easy, and what they do is so appropriate to the pose, that they never distract attention from the face, but seem interpretations of the expression.

PROSCH UNIVERSAL BANQUET FLASH BAG

We have completed a set of Banquet Bags that is within the reach of every photographer, and which can be used either alone or in series.

Literature from dealer or direct, on Banquet Bags, and Sunlite Flash Powder

BRIEHOFF MANUFACTURING CO. 33 UNION SQUARE NEW YORK



Sunlite Flash Powder

"The Light That Never Fails"

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lamps and other products.

BRIEHOFF MANUFACTURING CO., 33 Union Square, New York

BrieHOFF Portable Spotlite

A powerful concentrating spotlite that can be controlled perfectly to give as small or as large a spot as desired.

Literature from dealer or direct on Home-Portrait and Studio Lighting Apparatus.

**BRIEHOFF MANUFACTURING CO.
33 Union Square - - New York**



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 23 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

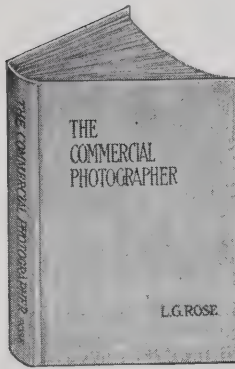
Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial
Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

"Let me say that I have read Rose's book 'The Commercial Photographer' with a great deal of pleasure. I really believe it is one of the best books I have come across, mainly, because it is practical rather than theoretical. I consider it an indispensable guide for anyone seriously engaged in photography."—Austin C. Lescarbourax, Managing Editor *Scientific American*.

"In scope and wealth of detail this is by far the most comprehensive handbook to commercial photography thus far published. It has the greater merit of being thoroughly practical in its information, giving the working methods, formulae, and experience of its author, a well-known expert in this special field. Mr. Rose has given us a manual and reference book which should be on the bookshelf of every professional and commercial photographer."—*Photo-Miniature*.

"The reader is taken step by step through twenty-nine chapters, each one dealing with a distinct phase of the subject, accompanied with suitable illustrations. Chapter twenty-eight and twenty-nine are reserved for business and very important business at that; twenty-eight deals on prices; twenty-nine on business building. It is a book that every photographer should have."—*Camera Craft*.

List of Subjects Treated:

Equipment	Stoves
Exteriors	Silverware
Panoramas	Blocking, Staining and
Store Windows	Copying [Lettering]
Furniture	Prints and Coloring
Cut Glass	Building Business
Photography of Colored	Plates and Films
Objects	Banquets
Dark-room Work	Automobiles and Trucks
Blue Prints, Vandykes and	General Merchandise
Prices [Photostats]	Monuments
Lenses	Legal Photography
Interiors	Enlarging
Machinery	Printing
The Studio	Advertising Photography

Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Moreover, he overcomes nicely the difficulty presented by two bright spots, by placing one hand so that it is less conspicuous than the other. Sometimes he throws one hand in complete shadow, and this is just what the photographer may do. When the figure is posed leaning upon one hand, the effect is good if the hand be on the dark side of the head, thrown, as it were, in the shadow of the head.

As we have in the hand repetition of the same form, produced by the fingers, we must try to vary the fingers. When the fingers are extended, straight out and held close together, the effect is stiff, and if they are spread equally, the effect is awkward. When the hand is held open, three fingers together pose better than two, and some of the fingers should be drawn up, but not all equally.

Never double the hand up completely. It suggests a fist. A pose as if holding a pen gives good and varied lines.

Did you ever notice in a group picture, where the artist evidently had probably never given the hands a thought, how naturally they are disposed? Nature did the posing for the photographer. If the model's attention is called to the hands, the photographer is courting disaster. The model becomes self-conscious at once, and the hands most unruly.

Watch for the favorable positions and use adroitness, not direct effort, in getting the hands into natural and easy positions.

*

"Sir, your daughter has promised to become my wife."

"Well, don't come to me for sympathy; you might know something would happen to you, hanging round here five nights a week."

*

Spanish proverb: *Live with wolves and you will learn to howl.*

Thus do we adjust ourselves to our environment.

Association with clean, orderly, efficient people will influence a man to acquire the same qualities.

The most inveterate tobacco chewer will not spit on a clean floor.

GRAF SUPER LENSES*The Utmost in Quality*

NO matter what image quality is desired—the
Variable will give it, and at full opening—
 from sharp to soft at wide open—**NO HALO.**

Send for information concerning Competition Closing December 1st

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

Keeping Up with the Young Folks

MRS. H. H. DENISON

How long have you been located in your present place of business? Ten years? It is quite possible, as we find many photographers in the same location after even twenty or thirty years.

Well, how do you stand with the young folks of your community, yes, and with the children?

We will imagine you have had ten years in which to become acquainted with them, but do you know them real well? If you don't know whether you do or not, just walk down the street as school is letting out and see. Meet the procession and gauge your standing with them as they pass along.

In this article we are inferring that you live in a small town where everybody knows everybody, or at least should. But why emphasize knowing the children?

Because these children grow up. Those who were high school boys ten years ago, are many of them the young men who are holding good positions in your town today, or are starting business for themselves. As such, you will want them on your list of friends and customers, but did you begin early enough?

That little freckle-faced chap from a nearby farm, who finished high school ten years ago, is now assistant cashier in the bank across the way and will be married tomorrow. Will you take the wedding

photos? Well, that depends. If you were one of the men of the town who gave the little country chap a hearty "good morning" when his acquaintances were few; if during the years of school that followed, you grew to know him a little better, and were always cordial and friendly when you met him, you will take the picture. Boys are loyal chaps. If you have been a friend to the boy, you have him as your friend forever.

Yes, make friends of these boys, but don't make friends of them for the sake of the business. Make friends of them because they are just the finest, most enjoyable friends you could have. If you don't like young folks and enjoy their company, and feel an interest in the things in which they take an interest, why—we will whisper it very softly and into your ear alone—you are letting yourself grow old. Don't do it.

If the boys at school have a project they want to put across, and must list the help of some of the men of the town, are you one of the first men they think of? We hope so. It is, in our estimation, one of the greatest tributes to your character, for boys judge more keenly than they are usually given the credit for. You will have to measure up in kindness, trustworthiness, and dependability to win the trust of these boys, and above all, you must be ever "on the square."

Mix with young folks wherever and whenever you can. You will learn to enjoy

Every phase of winter photography makes its own demand upon the working qualities of the dry-plate used.

HAMMER PLATES

MEET ALL DEMANDS

Speed, latitude of exposure, brilliancy in the high-lights and fullness of detail in the shadows, give them the lead over all other plates.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

then if you do. Remember that they cannot be as old as you are, but you can be as young as they. Young people are always delighted to have the company of older people who are "good scouts," and who enter into their lives and help them have a good time instead of spreading a wet blanket over their pleasures. And the loyalty of these young folks! The really "grown-up, growing-old" world knows nothing like it!

Then, the children. We have walked down the street with men and women who seemed to be known to every tot in town. Even in the mad rush from school to freedom, with no time whatever to lose, these little chaps have passed a "hello" as they speeded on. If that happened to you, did you respond with a hearty "hello"? We hope you did, for boys understand that language. It is the boy language of the heart and never passed to one not a friend.

But, dear me, this was supposed to be a business article to be read by staid business photographers, and look at it!

But what we have been trying to say is this: if you want to build a solid, substantial business, you must be a friend of the young folks; but never be a friend of the young folks for the sake of the business.

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

Printing Photographs Upon Textile Fabrics

Producing photographs upon textile fabrics, such as cambrics, fine linen and silk, is a branch of photography practiced only by the few, because the best formulæ for such work have been kept secret, and the prices charged have been exceedingly high, especially when the production has been made upon silk. Moderate charges for this class of work would bring considerable custom to any photographer who would make such work a part of his business. Some photographers have abandoned fabric printing because of the defective formulæ, the results being satisfactory only when applied to landscape and marine views,

while portraits have lacked the half-tone necessary for an artistic production.

Some years ago preparations were made for the production of photographs upon fabrics of various kinds by the platinum process. This process dropped into disuse because of the uncertainty as to the depth of printing, this being entirely of the guess-work kind, so that when the result was unsatisfactory, the piece of silk or other material became so much waste and loss.

The process to be described is one which can be watched at the time of printing, the correct depth being observed before removal from the printing frame. The half-tones are perfectly rendered, and the toning of the print may be carried out in any gold toning bath, without any further preparation than the preliminary coating and sensitizing. One point of importance to be attended to in this class of work is extreme cleanliness in every operation. If the fabric is new and contains any sizing or stiffening, it must be washed out by rinsing in hot water wrung out and dried.

It is advisable in this class of work to have two porcelain trays, kept especially for the purpose—one for the preliminary sizing and salting, the other for the sensitizing. It is also advisable that the toning solutions should be made up about twenty-four hours before use, a richer color and uniformity being thereby attained. In the preparation of the various solutions distilled water only should be used, as common water usually contains many impurities, especially dissolved organic matter, which, if used as a solvent, is sure to give variable results. Developers of all kinds must not be allowed to come into contact with any kind of fabric that has been sensitized or during the operation of sensitizing, as spots and marks which cannot be erased will be produced through contact with the free nitrate of silver. If it is found necessary to stretch the fabric out flat, it must be laid upon a clean sheet of glass—not upon board, and not upon metal under any circumstances.

METEOR Flash Powder



BRIGHTEST IN THE WORLD

Slow, Normal, Instantaneous and
Ultra-Rapid. At your dealer or
direct. \$1.60 per 2-ounce bottle,
express prepaid to consumer.

JOHN G. MARSHALL
1752 Atlantic Avenue, Brooklyn, N. Y.

AND ALL OTHER PHOTO CHEMICALS

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions
have been sold as high as **\$100.00**.
It has been reprinted in a limited
edition of only 1000 copies. *Will
you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS
636 Franklin Square, Philadelphia

Out-of-Print Numbers of Photo Miniature

WE are listing the subjects taken up with the corresponding numbers, which will be of assistance in making your selection.

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

-
- No. 1 Modern Lenses (1899)
 3 Hand-Camera Work
 6 Orthochromatic Photography
 7 Platinotype Process
 8 Photography at Home
 9 Lantern Slides
 11 Developers and Development
 13 Photographing Flowers, etc.
 14 Street Photography
 15 Intensification and Reduction
 16 Bromide Printing and Enlarging
 18 Chemical Notions for Photographers
 22 Gum-Bichromate Printing
 23 Photographic Manipulations
 25 Landscape Photography
 26 Telephotography
-

*We have most of the out-of-print numbers
from No. 1 to 170*

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
 636 South Franklin Square, Philadelphia

Having everything ready, make up the following solutions:

No. 1.

Sodium chloride (common salt)	100 grains
Ammonium chloride	25 grains
Magnesium lactate	125 grains
Distilled water	25 ounces
Gelatine (hard)	125 grains

Allow the gelatine to soak for half an hour. Warm the solution so that the gelatine dissolves completely; soak the fabric in the above for a few minutes; then suspend to dry.

The sensitizing solutions are made as follows:

No. 2.

Nitrate of silver	120 grains
Distilled water	4 ounces

No. 3.

Citric acid	50 grains
White sugar	50 grains
Distilled water	20 ounces

The dried salted fabric may now be placed in the sensitizing solution and allowed to soak for two or three minutes. Then withdraw the fabric, drain until it is surface dry in the dark-room or under yellow light. As soon as it is dry, draw it carefully through solution No. 3 and hang it to dry. When dry it is ready for printing.

Linen, silk, or cambric may all be prepared at the same time with the same solutions. There is no need to fear contaminations. After sensitizing, the prepared fabric will not keep for more than one week. It must be kept under pressure in a printing frame away from the air. It is a better plan to print as soon as sensitized and dry. In practice it will be found to assist the work considerably to sensitize a strip of silk, linen, etc., so that a small piece may be used as a test upon the negative to be printed from. This will enable the photographer to judge the time necessary to produce a perfect print, which should be about two shades deeper than the finished print. An ordinary printing frame is all that is



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

necessary, and, having made the test, a portrait can be printed by time.

When the print is made, all that is necessary is to wash it in several changes of water and proceed to tone exactly the same as for a paper print. A very good toning bath for this class of work is the borax bath made as follows:

Saturated solution of borax	3 ounces
Water	30 ounces
Chloride of gold.....	2 grains

As soon as the toning is complete, wash the article in two changes of water, and fix in a solution of hyposulphite of soda (2 ounces of hyposulphite to 20 ounces of water).

The fixing is usually accomplished in about ten minutes. All that is necessary now is to wash the fabric in a dozen changes of clean, cold water, then suspend with clean clips to dry.

To flatten the fabric out so as to give a smooth and even surface it may be ironed

out upon a clean cloth, but the iron must not be too hot. The final result will prove to be a highly satisfactory production, the half-tones being perfectly rendered. Excellent portraits can be made by this means upon every kind of linen and silk, on the corners of pocket handkerchiefs, for the silk facings of cushions or as a portrait for framing.

If the material is very thin, the salting solution must be made 50 per cent. stronger. For articles of every other kind, the formula given will answer every purpose.

*

Eight of the leading commercial photographic firms of Los Angeles, Calif., were represented at a meeting in the Union League Club, where plans were completed for the formation of the Southern California Commercial Photographers' Association. The aim of this organization is to bring the National Photographers' Association here for the 1924 convention. Eugene Swarzwald, of the Keystone Photo Service, was elected chairman; T. H. Meriman, secretary, and A. Putman, treasurer. These are temporary officers. Others present were J. H. Mott, W. A. Hughes, E. A. Fowler, William Graham, A. Gillette, M. L. Bailey and N. B. Moss.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—Man to assist in operating. Must be successful with children and capable of taking charge of branch studio, if necessary. Salary to start, \$35 per week. J. W. Roshon, 329 Market Street, Harrisburg, Pa.

WANTED—A good business solicitor. Address—"Studio," care of BULLETIN OF PHOTOGRAPHY.

WANTED—A good all-round man; must be a good operator, retoucher and printer; capable and efficient. For such a man, we have a good steady place. Address Box 1035, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—By first-class airbrush and background man. Assist retouching. \$50 per week. Address Box 1034, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Young man desires position as manager of Kodak developing and printing laboratory; twelve years experience; best of references. Address Box No. 1032, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—A retoucher of high quality desires permanent position. Willing to take a sitting when necessary. \$35 per week to start. "Photographer," 723 W. 6th St., Little Rock, Ark.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio in Hazleton, Pa. Population, 32,277, with about 20,000 more to draw from. Located on Broad Street, in the heart of the business section. Known for the last 45 years as the leading studio in the city. All modern equipment. Rent \$75, including water and heat; will sell for less than half inventory price. S. E. Oleck, W. Broad Street, Hazleton, Pa.

PHOTO STUDIO FOR SALE—Well established and equipped. Good business; low rent; lease. Will sacrifice to quick buyer. Exceptionally good opportunity. Modern Photo Studio, 26 Bank Street, Seymour, Conn.

FOR SALE—Photographer wanted to take well-equipped studio; located second floor; four rooms furnished; nicely arranged; living apartments. A real proposition for a quick cash sale. Address Box 1033, care of BULLETIN OF PHOTOGRAPHY.

WANTED TO RENT—For three months, with option of purchase, photo studio in country town. Address Box 1031, care of BULLETIN OF PHOTOGRAPHY.

WILL TAKE IN PARTNER to have half interest in exclusive studio in Detroit. \$3,000 is necessary. Unless the party is of tip-top ability and character, it is useless to apply. Reason for this offer is sickness on the part of one of the firm. Address Box 1030, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

WANTED—A complete home portrait outfit, including camera, lens, plate holders and light. Write Somerville Studio, 344 W. 4th Street, Williamsport, Pa.

DO KODAK WORK?—If you do, remember that we specialize in practical and artistically printed double and single film pockets for delivering your work. Our copyrighted designs are Trade Pullers. Prompt service. Send for samples. The Art Press, Adrian, Michigan, U. S. A.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

AS WE HEARD IT

G. R. Olson has opened a new studio in Platts-mouth, Neb.

Incorporated: Illinois College of Photography, cor. Fourth and Wabash Avenue, Effingham, Ill. Capital, \$60,000. College for instruction in photography, engraving, etc. Incorporators: E. F. Flack, LaGrand A. Flack, Anna L. Flack, Mollie M. Flack. Correspondent: N. F. Taylor, attorney, Effingham.

Adolph Stuber, of 83 Hawthorn Street, Rochester, N. Y., formerly assistant superintendent of Camera Works division of the Eastman Kodak Company, has been made superintendent to take the place of the late John A. Robertson. Mr. Stuber is a son of William G. Stuber, a vice-president of the Kodak Company and has been identified with the business for many years. He is an inventor of many devices used on cameras.

The Court of Appeals of the State of New York has refused to set aside a judgment for \$2,864.83 obtained by the Fitzgerald Mfg. Co. against Mollie King, a motion picture actress, for breach of a contract for the exclusive use of her photograph in advertising the Star Electric Vibrator. The company claimed that it had paid \$1,000 for the exclusive use of the photograph for one year, and that during the life of the contract Miss King permitted her portrait to be used by the Wells & Richardson Company as the "Diamond Dye Girl"; also that her publicity agent used her photographs in many publications in connection with her activities. Judgment was taken by default, but permission to defend the action was granted later upon appeal. The defense, that the use of her photograph in other advertising made her more widely known, and increased her value as an advertising feature, was overruled, and the judgment sustained.

Claude Matlack and F. A. Robinson, of Miami, Fla., appealed to the city commissioners for protection from photographers who take in work by using drug stores, barber shops and other places as agencies for the collection and distribution of their work, but do not pay a license. With John Petroff, of John's Studio, they petitioned for the adoption of an ordinance requiring all photographers and photographic printers to pay a license of \$25 a year.

The two photographers were assured by City Attorney and the commissioners that there is already a blanket license covering agencies which are not specifically named and such agencies as handle kodak films for development and printing would come under that class. The blanket license fee is \$25.

The photographers were told to furnish the city officials with a list of such agencies and they will be required to take out a license or stop acting in that capacity.

Director of finance also promised to send special collectors around to such places.

Mr. Matlack said that one photographer, who resides just outside the northern limits of the city and does not pay a city license, has 42 agencies established in the city.

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.
57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**
1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.
Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY
(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.
(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.
6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.
410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY
24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York
Everything Used in Photography

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

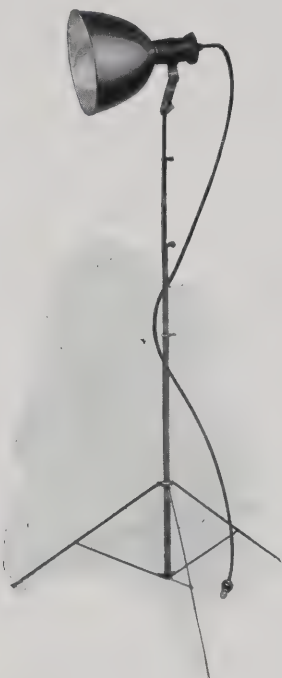
SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

The Eastman Floodlight



The light you have been wanting for shadow illumination in portraiture, for home portraiture, for commercial work, for copying.

The Eastman Floodlights are portable, light in weight, compact, quickly assembled and adjustable to almost any position.

Fully extended the light is 9 feet high—closed the stand is 26 inches long. The Floodlight complete weighs but 5 pounds and takes a 500 watt Mogul base lamp. Two of these lamps make an ideal equipment for copying or small commercial work. The price of the Eastman Floodlight complete with 5 feet of heavy cord and plug, but without lamp, is \$20.00—at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and

Porto Rico, \$2.00. Countries in the Postal Union, \$2.50 Single copies, 5 cents

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 806

Wednesday, January 17, 1923

Price 5 Cents
\$2.00 per Year, Post Free

Waste and Your Association

C. H. CLAUDY

Two friends, competitors in the photographic business in one of the larger cities, talked together and to me of wealthy people in their town from whom it was impossible to collect bills.

"Mrs. Blank is one of the society leaders of this town," said one, "but she owes me two hundred dollars which I cannot collect."

"Why, she owes me a bill of almost three hundred," exclaimed his friend.

A comparison of their books showed over a dozen duplicated uncollectible accounts.

A similar situation can probably be found in almost every large city in the country. People with social status but no money, "Society Dead Beats" credit men call them, have photographic work done at one establishment until their credit is exhausted, then they transfer their "business" to another man, who, hocus-pocused by their name in the society columns, allows another bill to run up. This is duplicated as long as the boob photographers last.

A prominent engineer stood on the bridge below Niagara Falls for the first time. A friend, who was showing him this world-wonder, was surprised to find him sad, and thought the grandeur of the spectacle had

silenced him. But the sadness was due to a deep appreciation of the tremendous industrial waste of this great water power.

The water which goes over Niagara represents a potential wealth of \$30,000 an hour in power.

We are told that there are millions of people in poverty in this country, yet here is wasted the equivalent of 250,000 loaves of bread every hour.

We may see with our mind's eye 600,000 fresh eggs dropped over the falls every hour and making a gigantic wasted omelette.

If calico were continuously pouring from a loom 4,000 feet wide, like Niagara River, it would represent the same destruction of property.

If a Carnegie Library were held under this great spout, it would be filled to overflowing with good books in an hour or two.

If you like, you can imagine a big department store floating down from Lake Erie and smashing its varied contents on the rocks below, every day in the year.

What is true of the great waste of water power in Niagara Falls is true in a similar percentage in the photographic business in every city all over this broad land.

The instance mentioned at the beginning of this story is a fair sample. Professional dead beats are wasting the time, material and money of the photographers, when the simplest sort of coöperation would prevent it.

In almost every city there is, and in every one there should be, a photographic society. These societies each have a secretary. It would prevent this waste if the secretary were given a small doomsday book in which he could record the dead beats of his city.

All that would be needed would be for each photographer to supply this man with the names of the people who have "done him" out of money. These names should be recorded in the book without any record of who supplied it.

Once each quarter new names should be supplied and thus the book kept up-to-date.

When a person applied to a photographer for credit, he should evade a positive answer until he had telephoned the secretary. All he would need to do would be to ask "is his name written there?" and if so, he could refuse the credit.

Look over the list of bills you charged off to profit and loss on the first of January and you will realize that there is a waste in your place which, when compared with the volume of your business, is as great as the waste of power at Niagara Falls.

Much of this waste can be eliminated if photographers everywhere will utilize the simple remedies at their command in matters of credit.

To demonstrate to yourself the need, take a list of ten people who have beaten you out of money and show it to a friendly competitor and see if he cannot duplicate several of the names.

You will find that the big department stores in your city, and all the large retailers, have such credit bureaus and every day are cutting down this waste and making money for themselves.

In one case where a credit bureau was established, one store owner found that his

own chauffeur, who was getting twenty dollars a week, owed over four thousand dollars to local stores. His method had been simple. He ran a small account in one department store and paid his bills promptly. When he wanted credit in another he referred them to this store and then beat them out of the bill. When the combined credit bureau was established this came to light.

What is true of credit is also true of other things. Let us suppose that another situation arises such as occurred during the war when the price of all materials sky rocketed. No photographer knew what the next price would be. No photographer knew how much his competitor had raised his price to meet the new expense. How simple it would have been to get together and discuss this new condition. The failure to do this cost photographers many, many hard earned dollars. Each man was afraid the other fellow still had some of the old low priced materials on hand and was making pictures at the same old price. Thus, most men delayed raising their prices until they realized that they must do so or ruin would stare them in the face. A special meeting of the photographic society to consider the situation would have cleared it instantly and that waste would have been saved.

In the local society lies the remedy for many photographic ills.

Most men belong to the photographic society, if paying dues and attending a meeting once a year constitutes belonging, but being really interested, it is sad to say, too many are not.

Here is the place to stop waste. Here is the place where frank discussion of trade conditions and all matter pertaining to not only the artistic but the practical end of the business should be discussed.

Talks by credit men, cost experts, business systematizers and bookkeepers are just as necessary as talks on art.

*

"What is the national song of the Russian bolshevists?"

"I'm forever blowing roubles!"

Responsibility for Expression in the Portrait

Expression of the subject's individuality is most desirable in portraiture; by "expression" being meant, the character as presented by the features; the external likeness of the inner man; poetically expressed, the mirroring of the soul in the face.

Now, the question we want to put here is, how far is the photographer responsible for expression? Is it something which alone can be communicated by the person sitting for the portrait, or can the photographer be contributory thereto?

Some with whom we talked upon this subject, good photographers who appreciated expression, maintained that the photographer had to depend upon the model for manifestation of the expression, but the majority heed that it is dependent upon the ability of the photographer to materialize it—his tact to call it forth presupposing its possession by the sitter.

It is claimed that the painter of portraits thinks it is by his most potent art that what is most characteristic of the individual, is externally wrought. It is the distinguishing merit in his performance, and he exerts all his talent to the accomplishment. To be sure, the photographer has not the grand opportunity the painter has, to get in close touch with his sitter who is not generally the stranger to him as to the photographer. Rarely has he the chance, like Reynolds, to dine with the sitter and thus analyze the patron and discover his disposition and temperament. He dares not get on terms of familiarity on such a short acquaintance with the model.

Some sitters in our studios maintain a sort of stolid reserve, which may be temperamental or only put on, incident to the occasion, or a look of indifference is registered, or even a forbidding aspect of countenance, which resists all endeavor to dislodge all polite effort to pierce through, dooming the operator to deal with the subject as if there were neither life or spirit in it.

Fortunately, such types are not the usual ones. The majority of patrons are in a mood of accommodation, and obligingly respond to the photographer's bidding and spontaneously give play to the animated look in which he delights.

There are in most subjects characteristics which are indices of the natural temperament—the features and forms which give individuality, and these are what we are to respect and call to action in the portrait, and, at times, it may be well even to accentuate some peculiarity, but not to the degree of caricature.

The photographer would do well to keep in mind that simplicity of pose; freedom from all suggestion of theatrical effect is accessory to good expression.

Do not strive to get too much animation or show of self-assertion. Give, above all, an air of gentility to what you effect.

If a woman is the subject, you may find it often profitable to follow her suggestions. She knows better than you her best physical qualities, and what is most becoming to her. If unmolested, she will set them off to the best advantage. If her notions are not feasible artistically, use discretion to have her give them up, but never be self-assertive as to your own opinion on feminine matters. Even if she possesses irregular features, she knows better than you how to disguise them by a lively, a joyous expression, to which you may by tact be helpful.

This innocent coquetry is the best help a true artist can have. But woe betide you if you ungallantly intimate or vaguely suggest the intention of hiding some defect.

The great thing to overcome is the evidence of anxiety on the part of the sitter. The desire to have the best result is sure to militate against your success. Fight against it strenuously, but never obviously. Give at once to the sitter confidence of your ability to get excellent return.

To know how to converse tactfully with the sitter is a gift, but it may also be reason-

ably acquired. Divide your forces on the attack if you want to capture good expression.

Be one-fourth photographer, three-fourths an agreeable gentleman, and your sitter will forget you have the one-fourth qualification. Directness of action and ease of execution without display, insures success at the start. Do not cogitate or muse. Be prompt.

You will never succeed by administering sundry injunctions such as the time-honored "Do not move, please"—"Now, that is charming"—"A little to the left, please"—"One moment," etc., etc. Such are bound to affect disagreeably anxious or nervous sitters. Move the camera about to get what you want, leave the model severely alone. Identify yourself with the sitter and create a mutual atmosphere which shall influence the harmony between face and pose.

Focal Length and Proportion

In discussing the effect of the focal lengths of lenses upon the appearance of the images produced by them, it is probable that the word proportion will be more readily appreciated by most photographers than the nearly synonymous one, perspective. Perspective is to most people a matter of straight lines, planes and vanishing points, and the everyday photographer finds it difficult to associate these with the features and limbs of a sitter or the outlines of a piece of furniture.

As a rule, a person of ordinary intelligence who is entirely ignorant of the laws of perspective, is quite capable of recognizing any serious infraction of them. He realizes that the drawing or photograph is "out of proportion," or, perhaps, even more vaguely says that it "does not look right." This perceptive power naturally varies greatly with different individuals, some being able to detect faults in pictures of unfamiliar objects, while others could only do so when the originals are well known to them.

The whole art of representing solid

objects upon a plane surface is based upon the fact that any object of a given size subtends a narrower angle with the eye or the photographic lens as the distance between it and the eye or lens is increased. A familiar illustration of this is furnished by the action of the art student who gauges the various objects in his subject by holding up his pencil and sliding his thumb upon it, afterwards marking the dimension so obtained upon his paper. Here we have a triangle, the base of which is the uncovered part of the pencil, the apex is the eye of the artist, and the height the distance between these two. Let us assume the latter to be fifteen inches, and proceed to carry out the operation by photography instead of by hand. To do this in the simplest manner we require only a box measuring fifteen inches from back to front, having a pinhole in the front and a plate or sheet of bromide paper fixed inside the back, the pinhole occupying the position previously held by the artist's eye. Upon development, we shall find that the image thus obtained corresponds in all its dimensions with the artist's sketch, assuming, of course, that he has accurately followed his measurements. This brings us to the point, that it is the standpoint, or rather the distance between the lens and the principal object, which is the controlling factor in photographic perspective. The greater this distance the less the apparent discrepancy in size between two objects which are actually the same size but are at different distances from the camera. This may be well illustrated by photographing the corner of a building so that the sides are oblique to the lens. If an 18-inch lens be used, at a distance of 120 ft. upon an 8 x 10 plate, the convergence of the horizontal lines will not be too sudden, but if it be rendered necessary, by the presence of other buildings, to use a 6-inch lens, the unpleasant wedge-shaped "wide angle" effect is immediately produced. The size of plate and focal length of the lens used make no difference in the result, since, if a certain building

can only be taken from a certain near standpoint, the top and bottom of such building and the lens form a triangle, and to obtain the angle subtended by the lens a certain proportion between the longest side of the plate and the focal length of the lens must be maintained. In other words, a 4-inch lens upon a 4 x 5 plate will give from the same position exactly the same rendering as an 8-inch lens upon an 8 x 10 plate, except, of course, that the linear dimensions of the latter will be doubled.

It is often said that short-focus lenses, when used upon open landscape, "dwarf the distance," but this seems rather a confusion of terms. What really happens is that foreground objects have to be approached so closely that they appear too large in proportion to the known dimensions of more distant ones. If a small cottage, with a wooded height far behind it, be taken at a distance of 300 yards with a lens of normal angle, say, 40 degrees, the cottage will appear insignificant, but in agreeable proportion to the distance. Upon approaching to 20 yards the cottage will be many times larger, but the distance will practically be represented upon the same scale. This effect is not produced upon the eye of a person in the same position since he unconsciously views the cottage and the mountain as separate entities, which cannot be done with a photograph. That this is a fact is proved by the practice of Turner and other great landscape painters, who did not hesitate to exaggerate the altitude of their mountains and cliffs when they deemed it necessary.

Coming to portraiture, these principles are equally applicable; the violent perspective is even more harmful and unfortunately less easy to detect. An instructive experiment is to take two large cabinet heads, with lenses of 6 and 18 inches respectively, so that the head is of equal height in each. The distance with the latter lens will, of course, be practically three times as great as that with the former, and the enormous difference in effect will be due to this only. Using a 6-

inch lens for a 2½-inch head is, of course, an absurdity, but it must be remembered that the effects which are so evident exist in a lesser degree in portraits taken with an 8-inch lens, and in rapidly diminishing amount in other focal lengths, till the 18-inch is reached. It may be that the sitter is not rendered hideous, but there is a loss of likeness which cannot well be accounted for by any other hypothesis.

The conclusion to be drawn is that in all cases of outdoor work the longest possible focus should be employed. For motor cars and similar subjects even a telephoto lens is often useful, while for portraiture a distance of five feet between the sitter and the lens should be the least. If larger heads than the lens in use will give at this distance are required, then enlarging should be resorted to or a larger lens obtained. As a rule, the front combination of a portrait lens used alone will give an image one and a half times as large as the complete lens will at the same distance, and thus the problem may often be solved in a very inexpensive way. —*The British Journal of Photography*.

*

"Gold! Gold!"

Back in the '40's it took months for the thrilling news of California's gold strike to cross the continent. Today, a few hours after so important a discovery, the entire story would be known to newspaper readers throughout the country.

In the early days, news spread by word of mouth. Today, the telegraph and telephone speed the message into the newspaper office, it is rushed into type, printed and shortly the news becomes public property.

There are two kinds of news. One consists of the affairs of other people; their sayings, doings and what they're going to do; things that have happened and may happen and didn't happen.

The other kind of news is about your affairs. That's the part you'll find in the advertisements. There's a lot of valuable news there about things you want or will want; things that have to do with your every day efficiency.

Every advertisement carries a personal message to some one. Many advertisements carry messages of vital interest or value to you.

That's why you can't afford to miss the advertisements.

Read them. The advertisements are decidedly valuable to you.

Who is Your Competitor?

MRS. H. H. DENISON

Why, that fellow just around the corner, of course. He's just the right kind for a competitor, too; never pushes business nor advertises heavily. So you see that makes it easier for me to get my share of the business without doing such expensive advertising.

Are you sure that he is your real competitor? How about that jeweler next door, who came out with his heavy ad this week? The money put into diamonds there cannot be put into photos at your place.

Or perhaps there has been a tempting sale of all sorts of things that people never need but simply buy because they are "on sale." Watch the crowd! Wouldn't you be surprised to see them flocking to your studio in that number?

Here are your real competitors—not the photographer around the corner but the man in the other line of business which is about on par with yours as being a necessity.

Lines like the grocery business, hardware, staple dry goods, etc., are not in competition with yours. These we *must* have, and folks will hardly go without food and clothing in order to buy pictures. It is the money left after these necessities are bought, that will be spent for photos or something else not absolutely necessary—either at your place or elsewhere. If you get your share of this, you must put in your bid for it. You will have to advertise, not to compare with the photographer around the corner, but on a scale to compare with the other lines of business.

Every line of business that is not a line of absolute necessities, is your competitor. Every dollar spent for an article sold in your town that is not in the class of necessities, should have had your bid for a share of it. And you should have received your share of that dollar, too. Most photographers do not, but whose fault is it? Usually, the photographer's. Not until the photographer grasps the idea that his competitors are more

than merely his brother photographers, will he get his share of the money being spent in his town.

Every photographer has a keener competition outside of his own profession than within it. Could the photographer but grasp this, it would tend toward bringing the photographers of every town to the point of planning together, working together, and advertising along the same lines to the great advantage of the whole profession in that town.

Considering your brother photographer around the corner your sole competitor, makes competition assume a personal aspect, and often forms antagonisms instead of the co-operation that should be found among men of the same profession.

Just grasp the bigger idea that the little man around the corner is the one man of all the town with whom you can, and should, co-operate. Your aims are one—to get the people to buy an amount of pictures proportionate with their other buying. You can best win out in this by working out your problems together.

Keep in mind that it is your business to see to it that you have in a bid for your share of every dollar spent in your town for things not classed as necessities. Then let your advertising aim to induce people to buy photos in proportion to the amount they spend for other things among your *real* competitors.

WISDOM:

Success is not made by
lying awake at night,
but by keeping awake
in the daytime.

—Imprint.



O. C. Conkling
St. Louis, Mo.



Jared Gardner
Plymouth, Mass.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

The Membership Drive

Printed matter and letters explaining briefly the Association and its work have just been mailed by this office to practically every photographer in the United States and Canada; and it is sincerely hoped and believed that these will gain the result desired, *i. e.*, to make every photographer realize that it is entirely up to the craft whether there shall be an Association representing almost every photographer; an Association capable of carrying through all the forward-looking policies of the organization such as the dissemination of publicity; the acquainting of all interested in commercial and portrait photography on the buying end with the membership of the Association; the national advertising campaign; legislation the Association may desire from time to time; and other equally important phases of organization work that cannot be carried through without the weight of members and necessary funds behind them.

In the future a statistical record, showing membership of the Association by States, the membership in 1921, the loss and gain during 1922 of old and new members and other matters of general interest will be published for the information of the members.

With the above in view, the President and Executive Board of the Association ask, in the interest of the profession, that every member of the organization and every photographer interested in a movement of practically international interest,

shall consider it a personal and pleasant duty to spread the doctrine of the P. A. of A. to those who are not members, and whom he believes would be an asset to it.

Strike while the iron is hot, and while our pamphlets and circulars are before the profession. Let's go, NOW.

Wants Membership List Circulated

A good idea and one that can be carried through in the future is that expressed in the following excerpt from a letter received a day or so ago:

"Why not get out a pamphlet list of all members of the Association divided into States and alphabetically arranged according to cities, and forward it, with a proper introduction, to the Secretary of every one of the 3000 commercial, trade and other organizations in the United States; also to every daily and trade paper of any importance?"

"The cost of this would not be prohibitive, and it might be possible to charge a small amount for it—enough to pay for postage and printing. I believe that this would mean a great gain in business for many of the Association members. Innumerable photographers are required from various sections of the country by organizations."

The above is along the line of several communications that have been received in the office from various trade papers and some commercial organizations asking for such a list; as well as requests for photogra-

phers' names in various sections of the country. What do you think of the letter?

Suggestions on Convention Program

The President and Board are anxious to receive suggestions from members as to demonstrations that have proved most helpful at Conventions in the past. The purpose of the program, naturally, is to serve the interests and desires of the profession and if the membership is interested in any particular man's works or methods, it is the intention of the Board to try to secure that man, and give to the rank and file of the profession what it wants and what will be most likely to aid it in the work of the studio.

This office solicits suggestions from the entire membership as to any particular demonstration they believe would be helpful. Every request will be given the most careful consideration.

Will Ask Newspaper Photographers to Become Associate Members

There is a possibility that, in the near future, each daily and weekly newspaper in the United States will be asked to make one member of their photographic staff an associate member of the Association by the payment of the proper dues. Much good will be accomplished if this can be carried through with a majority of papers. Better relations will no doubt be established between newspapers and members locally. Less violations of the copyright law may occur.

School and Life Membership Certificates Issued

Beautiful certificates of attendance have been issued to every student who attended the Winona Lake School last year. Life membership certificates have also been issued to those who made the school possible by taking out life memberships in the sum of \$100 prior to the organization of the school.

The following letter has just been received by President Diehl:

Ft. Wayne, Ind., Jan. 4, 1923.

DEAR "DADDY" DIEHL:

In view of the fact that I belong to the Winona Lake gang of last August, I'm taking the liberty of addressing you as "Daddy." Am I right?

After the grand December rush, some of us have a little time to think, and some of us may make use of it. just now I'm thinking of that School at Winona Lake, and of Will Towles and yourself and the demonstrators, even of "poor" Paul True and "Dickie" Stafford.

Daddy Diehl, I want to thank you and Towles, MacDonald, Harris, Schantz and the Photographers' Association of America for the splendid opportunity afforded me by that school last August. It was through my association with others at the school which placed me in my present position, and the knowledge gained at the school enabled me to hold it—and make good. I wish you would have the Secretary send me rules and regulations for membership.

Best wishes to yourself for a successful and happy year in your business and as President of the Association.

Truly,

PAUL BEIERSDORFER,
Fort Wayne, Ind.

It would be wise for all those who contemplate attendance at the Winona School next August to get their applications and reservations in as soon as possible after the first announcement is made that such reservations will be received, as, from inquiries and other matters on hand, there seems to be no question but that the school list will be filled soon after being opened

*

"John, your face looks terribly battered up," said the teacher to John, aged seven. "You haven't been fighting on the way to school, have you?" she inquired.

"No," said John, "we moved yesterday and I had to carry the cat."

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Grand Prizes, Plaques, Awards of Merit, Cash, etc., will be
made for Meritorious Work—write for entry-blanks, etc.*

This will be the largest exhibition of Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336

Training the Photographic Assistant

W. J. REED

A photographer who had been in business quite a number of years had, by experience, developed a certain routine of procedures that he found was very desirable to follow.

When he had a new assistant in the reception room or elsewhere, he usually drilled them in these fundamental rules, which are enumerated below.

1. It is desirable to group appointments for certain days between the hours of 9 A. M. and 3 P. M. The afternoon preferable. No sittings on Monday.
2. If the studio has the time honored coupon habit, it is well to inquire about the coupon and also the date. If the date has passed without an extension, it should be considered a courtesy upon the part of the holder of the coupon for the studio to decide the time of the sitting.
3. Allow twenty-five to thirty minutes between appointments. Ascertain the full name and address, and if the sitting is to be made of a man, woman, child or a group.
4. In the case of a large group, allow forty-five minutes for a sitting.
5. Make out a card before sending customer in the operating room for a sitting; also get initial payment.
6. Ask the sitter how much it will be convenient for him or her to pay upon order. No definite amount is required, but 50% of the total is about right.
7. It is much more important to get a deposit upon re-orders than upon the initial order, for the desire for pictures diminishes rapidly and may entirely vanish before the re-order is finished, in which case, the work is never called for and the studio loses.
8. The larger the deposit of payment, the least likely there is to be any dissatis-

faction with the finished work, and the greater the probability of the acceptance of the work and the payment in full.

9. When a customer does not like the proofs and yet wants to keep them, it merely proves their dissatisfaction is not genuine and they want a resitting merely to satisfy a new idea or to wear a different dress.
10. In draping girls, ascertain, if possible, what kind of a drape is desired, and also if any accessories such as flowers are to be used. In draping very young girls, do not allow the drapes to be at all low without the parents' consent, for a resitting will most likely be necessary. This, of course, means unnecessary expense and waste of time.
11. In showing proofs in folders when customer brings proofs back to the studio, always show two or more proofs in a panel folder; also compare oval and square as well as sepia and black and white finish. This gives the customer the feeling that his wishes are being respected and that the final choice, whatever it may be, will be an expression of his individual taste, which insures satisfaction with the finished work.
12. Adhere as far as possible to the directions for finishing that the customer has given. Avoid substitution in folders or finish, etc., as far as possible to do so.
13. Encourage enlargements and tinted work from clear negatives of artistic merit. Not all negatives make good enlargements. Not all prints are enhanced by coloring. The best pictures to color are young people wearing colored costumes, drapes or flowers. Old people dressed in black are best finished in black and white or sepia.
14. Make no appointments for resittings without a thorough investigation as to



Select

HALOID PORTRAYA

for DISTINCTIVE PORTRAITS

with a choice of eleven distinctive surfaces

for the Season's Portraits

Portraya prints are equally attractive
in warm black or in sepia.

Samples, Print and Booklet on request.

The HALOID *Company*, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street

HALOID

Sunlite Flash Powder

"The Light That Never Fails"

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lamps and other products.

BRIELOFF MANUFACTURING CO., 33 Union Square, New York

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE of PHOTOGRAPHY
NEW YORK CHICAGO BROOKLYN
 141 W. 36th St. 630 So. Wabash Ave. 505 State St.

BRIELOFF Portable Skylite

"The Light That Never Fails"

The most compact and efficient portable lighting outfit for the photographer.

Literature from dealer or direct on Home-Portrait and Studio Lighting Apparatus.

BRIELOFF MANUFACTURING CO.
 33 Union Square New York



LEARN PHOTOGRAPHY

BETTER POSITIONS — BETTER PAY

Many opportunities are now open to ambitious men and women. For 28 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

why the proofs were not satisfactory. Find out whether it was the pose, expression, lighting, costume or what was at fault. This information will save plates on the resitting and insure a greater degree of satisfaction.

15. Unless the above information is obtained, the same faults are very likely to be manifest in the resitting.
16. Stray locks of hair, freckles, pimples, warts, moles, wrinkles, cold sores and such defects can be modified or entirely removed, if necessary, by retouching. It is not advisable to completely remove lines of character.
17. Cross eyes, heavy shadows, change of pose or expression can seldom be improved by retouching. A resitting is advisable in such cases and is more economical and more satisfactory.
18. Prominent collar bones and cheek bones can be etched on the negatives before retouching so that they will show very much less prominently in the finished picture than in the proof.

These rules were found very effective in the training of assistants and seem to cover most of the problems which they encounter and enables them to give more efficient service to the public.

In addition, of course, he gave them very clear instructions of the operation of the cameras, developing and fixing baths, papers, etc. He found that insisting upon the employee writing down these instructions in a note book where they could be referred to at intervals, was of great value. The memory was refreshed and some half forgotten points were brought more clearly to mind.

These ideas will probably be of greatest value in a small studio with just one or two employees who need a rather general line of information concerning all branches of the business.

*

A clean profit is one that also makes a profit for the other fellow.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

WOLLENSAK LENSES

for Every Professional Purpose

NUMBER ONE—*The answer to your lens problem*

THIS is the first of a series of announcements dealing with various, specific phases of professional photography. But before discussing these individual phases, let us review the complete line of Wollensak lenses, since therein lies the answer to practically every lens problem.

Velostigmat anastigmats

Velostigmat, Series I, $f6.3$
—the triple convertible
anastigmat for commercial use.

Velostigmat, Series II, $f4.5$
—the high-speed anastigmat for all-round studio use and Graflex.

Velostigmat, Series III, $f9.5$
—the rapid wide angle anastigmat.

Velostigmat, Series IV, $f6.3$;
Anastigmat Series V, $f7.5$
—two anastigmats of popular price and exceptional merit.

Velostigmat Process Lens—
a lens built for use where extreme precision is required.

Portrait and other lenses

Verito Diffused Focus $f4$
—the popular and versatile soft focus lens.

Vitax Portrait $f3.8$ —the ultra-rapid lens for portraiture and child photography.

Vesta Portrait $f5$ —the moderate-priced portrait lens.

Versar $f6$ —a general purpose lens, ideal for enlarging.

Voltas $f8$ —an inexpensive three-focus Rapid Rectilinear type.

Series IIIa W. A. $f12.5$ —a wide-angle lens of moderate cost and exceptional merit.

This ad is one of the following series discussing suitable lenses for various phases of professional photography:

- (1) The answer to your lens problem
- (2) General studio work
- (3) General commercial work
- (4) Portraiture
- (5) Wide angle and banquet work
- (6) Home portraiture
- (7) Child photography
- (8) Soft focus effects
- (9) Enlarging
- (10) Resumé—studio lenses
- (11) Resumé—commercial lenses
- (12) Anastigmats

You will find it profitable to follow this series. If you wish advance information on any of the topics covered, write us.

WOLLENSAK OPTICAL CO.

Rochester — New York

Makers of Distinctive Lenses that make Distinctive Pictures





Bausch & Lomb Plastigmat Lenses For Unusual Results

These new lenses have been enthusiastically received by all progressive photographers who have given them a trial, substantiating in actual studio work all the claims made for them. They offer the following distinctive advantages over other so-called "soft-focus" lenses:

1. Produce negatives of such softness as to eliminate nearly all retouching;
2. Give desired results at full opening of lens;
3. Reduce halation to a minimum;
4. Detail is preserved in deepest shadows, with almost total absence of so-called "double lines;"
5. Practically free from distortion at margins of field, making them desirable for architectural work;
6. Give you on the negative exactly what you see on the ground-glass.

We have also added a Plastigmat of 9-inch focus, which is designed especially for reflecting cameras and produces exceptionally beautiful pictorial results.

Write for New Portrait Lens Catalog

Bausch & Lomb Optical Co.

630 St. Paul Street Rochester, N. Y.
New York Washington Chicago San Francisco London

Leading American Makers of Microscopes, Projection Lanterns (Balopticons), Photographic and Ophthalmic Lenses, Stereo-Prism Binoculars, Telescopes, Automobile Lenses.

The Whaddayawant

FRANK FARRINGTON

Oh, the Whaddayawant is a curious cuss
And you find him in some studios.
Like the bang and the whang of a blunderbus
Is the noise he makes when he blows.

And the Whaddayawant makes a sound like his
name

When he opens his mouth for to speak.
He frightens you so that you're sorry you came,
And your voice is shaky and weak.

"Whaddayawant?" "Whaddayawant?" is all he
can say,

And it sounds like a sort of a taunt.
In my studio I never would pay
Any blundering Whaddayawant.

It looks like a joke, doesn't it, "Whaddayawant"? There may be some humor in the name and perhaps a little in the verses, but there is no humor in the manner of the creature, and a Whaddayawant is no joke for the owner of the studio where such an individual works—not even though the proprietor himself is the one who acts that part.

Most Whaddayawants don't know how or when they got that way and usually they do not realize that they are that way. They have unconsciously acquired the habit of asking "What do you want?" when a patron comes in, or they may soften it a little by making it "What did you want?" and they do not appreciate the effect of so abrupt a greeting. To the receptionist or photographer who has carelessly slipped into the Whaddayawant habit, that may seem like the natural way of asking the patron. To the patron it is a sort of "Stand and deliver" order. It says, in effect, "Tell me why you are here and be quick about it." It is a "Put up or shut up" sort of interrogation.

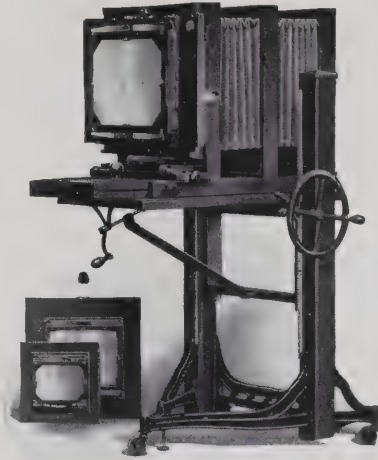
One may ask the question in so polite a tone and with so agreeable an inflection, with so pleasant a smile, that it ought not to give offense, but the wording is still intimidating. On the other hand, the wording may be changed to "What would you like?" or "Is there something we can do for you?" and the harshness remains because of the manner of speaking. A Whaddayawant doesn't necessarily always ask "What do you want?"

Century Studio Outfits

When your customers are placed before a Century Studio Outfit they cannot help but feel a sense of confidence in you and your work that will react favorably when the proofs are shown.

But over and above the handsome and dignified appearance of a Century Studio Outfit must be placed its quiet, smooth, quick and effective response to the photographer's touch.

A Century Studio Outfit is a sure help to better work and better sales.



CENTURY STUDIO OUTFIT No. 8A

*See it at your Stock House
or send for Descriptive Catalogue*

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

HELIAR LENSES

AT

PRE-WAR PRICES

Get in touch with us immediately

PRE-WAR PRICES (Including War Tax)

8 1/4-in.	\$74.80
9 1/2-in.	88.00
11 3/4-in.	127.60
14 -in.	165.00
16 1/2-in.	220.00
19 -in.	264.00

CHARLES G. WILLOUGHBY, Inc.
110 West 32d Street - - New York City

Branch Store:
118 W. 44th Street, New York

Every phase of winter photography makes its own demand upon the working qualities of the dry-plate used.

HAMMER PLATES

MEET ALL DEMANDS

Speed, latitude of exposure, brilliancy in the high-lights and fullness of detail in the shadows, give them the lead over all other plates.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

Sometimes a person who is ordinarily courteous develops a temporary grouch and forgets ordinary courtesy and joins the Whaddayawants. The trouble with slumping into the Whaddayawant class for a little while is that it is easier to drop in than it is to pull out.

The Whaddayawants do business only when the visitor has his mind all made up to have a sitting or to place an order. "What do you want?" never develops any interest or creates any business. It may drive some away.

In fairness to everybody concerned it must be admitted that these awful Whaddayawants are few and far between, but we should all be on the watch lest we harbor one or become one, in degree if not in extreme.

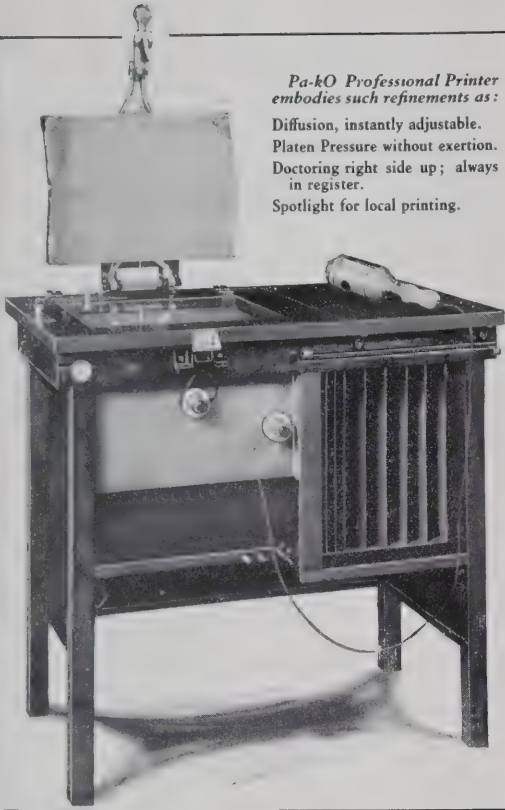
Whaddayawants injure any business with which they are connected. They reduce the size of orders and they reduce the number of them.

How shall the Whaddayawant mend his ways, or her ways? For sometimes we find lady Whaddayawants. It is simple enough. Just by changing that unpleasant "What do you want?" into something that sounds more agreeable and that is not a demand that the visitor do something and do it now, but an offer to do something for the visitor. "I can attend to you now," "What can I do for you?" "In what way can we serve you?" These are better than "Did you wish something?" or "Is there something you wanted?" Naturally you expect that there is something the visitor wants, and if not you hope to create a desire for something. You want to make it plain that you know the visitor came to look at something, to get information, or to have a sitting made, not merely to say "How d'you do" and go out again.

A *bas* this Whaddayawant manner of meeting and greeting people! As a patron of the studio, it makes me sick. As a proprietor, it makes me kick. As an employee who says "What do you want?" it dubs me a hick.

*Pa-kO Professional Printer
embodies such refinements as:*

Diffusion, instantly adjustable.
Platen Pressure without exertion.
Doctoring right side up; always
in register.
Spotlight for local printing.



Your Rush Season Heritage

Is it impaired prestige, or is it increased profits?

The Pa-kO Professional Printer has enabled many progressive studios to meet busy season needs with normal service, regular quality, and freedom from turmoil and grief.

It doesn't pay to attempt rush season business with slack season equipment, for prestige invariably suffers.

Now is the time to insure your own comfort, your piece of mind, your service and your profits for the next busy season.

Write for information about this different Professional Printer. Address your Supply House, or

PA-KO CORPORATION
MINNEAPOLIS - MINNESOTA

Studio Gossip—Frank H. Williams

If the photographer will only put forth a little extra effort, every now and then, he will find it is not at all difficult to secure some very worth-while advertising at no cost whatsoever.

Consider, for instance, the possibilities presented by the window displays used by the leading merchants in your town.

Photos add immensely to the attractiveness of window displays. So why don't you furnish the photos for these displays and get the stores to place cards in their windows, stating that the photos are from your studio?

Such a stunt would get you a really tremendous amount of window display advertising in the most prominent windows in the city.

There are so many photos you could furnish to a store for use in this way.

Is the women's wear store putting on a special drive on wearing apparel for infants? You have loads of baby pictures which you could loan to the store for use in its window display playing up these garments. And the parents of the children would be mighty tickled by the prominence thus given to their youngsters.

Is the men's wear store putting on a sale of automobile wearing apparel? If so, some of the many photos you've taken of autos around your city would add much to the attractiveness of the display.

And so on through the whole list of retail merchants.

This is a *real* opportunity for you to get some splendid advertising free of charge.

Cash in on this opportunity *now!*

✱

Traveler, in railway restaurant: "Waiter, I've been working at this tough steak for fifteen minutes, and am still unable to eat it."

Waiter: "My dear sir, you needn't hurry—the train is twenty minutes late."

HIGGINS'



THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

PHOTO MOUNTER PASTE

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

**M. S. BRIDLE, THE PHOTO-
ENLARGER**
1034 ARCH STREET, PHILADELPHIA

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY
110 WEST 32ND ST., NEW YORK

HAVING TROUBLE WITH THE SHUTTER?

Our business is exclusively in repairing shutters and diaphragms. We do it right—we know how.

Low prices and work guaranteed.

All make and kinds.

ROCHESTER PHOTO SHUTTER REPAIR Co.
1234 N. Clinton Avenue., Rochester, N. Y.

FOR SALE

Bound volumes of the BULLETIN OF PHOTOGRAPHY

January to June, 1917
July to December, 1918
January to June, 1920
July to December, 1921
January to June, 1922

Leather back and corners; cloth sides.

Price, \$2.50 net. Postage free.

Valuable information right at hand, indexed and substantially bound.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

"Big Busyness"

CHARLES P. RICE

Three-Act Play which is prepared to demonstrate the superior aspects of photographs over actual samples.

First Act

Sample Room

Traveler seated at phone

Conversation with Customer, two or three promises to come over but in the end fails to come

Traveler mad—in great confusion—packing up to catch train

Curtain

Second Act

Office of Customer

Same Traveler—In great spirits as he shows the photographs, gets car load lots of each item and at last falls in a faint as he thinks of the huge advance in salary and commission to follow

Hullo central, gif me dat number for Mr. Blufinsky what keeps that cheap sale Umpolium—what, de number—vait I look in the book.

(scrambles around for the book)

Now dot number—central, hullo—dot number iss 6—yes just six—for why should it be more than 6—he's number is only C 2 in de Bradstreets—if it was more dan 6, I wouldn't sell him—hees a bum at 6. Oh central, hees number is main street 6000—how's dat.

HULLO Mr. Blufinsky, vos you coming ofer to see my samples—does beautiful ladies garments—dye are 90% style—what is de rest? Vell Mr. Blufinsky, dey don't need noting else.

You can't come over—too busy, eh—no you don't vant more drinks, no, vel alright, dos expenses is cut out of de garments.

(vill I vait for de bum mit my sample room costing me \$4.00 a day—oy yoy)

Mr. Blufinsky—vill you come over this afternoon or until tomorrow—vhat you are not potherin about dos sample rooms? You expect dot loafer Glausbaum dis afternoon to see you mit photographs of his garments—vell, vell, Mr. Blufinsky—you tink you can see vat dos garments

can look by de pictures eh? oy yoy! Mit lifin models in dem! Look oid Mr. Blufinsky, dose vifes don't look like lifing models, does it? Vifes don't like de lifing models dey don't.

You say de garments are not all creased up and don't look like my rags, is it.

Next time, Mr. Blufinsky, I show my garments mit lifing models and dey vill be 95% style and the rest? It vill be in the pictures? It vill be in de pictures—sure I know, and you goin' to sell perfumes and all dos tings in bottles—vell, vell, I hope you do good business mit dem bottles. Yes, yes, you say all de businessers show de samples by pictures. You just stay by your store and de bummers ain't bummers no more—why, because dey make you a gentlemen coming to your store to show dem pictures to Miss Goldvogel, for her she give de orders now—by the pictures.

Third Act

Hullo Mr. Stoppik—this is your traveler Mansbaum—hullo Mr. Stoppik—don't you know Blufinsky wouldn't come up to my sample room no more. Is it because he buys his garments mit pictures and he won't not buy ladies' garments no more on my chest—my chest Mr. Stoppik—holding up ladies garments on my chest is no good no more, he vonts dem on lifing models and not on noting.

And Mr. Stoppik it will be good for us to get pictures ve only need von sample and not 20 samples each, for each of de bummers on de road to gif to de tings dey call models in de hotels.

And de expenses—excess baggage, sample rooms oy yoy! Mr. Stoppik—if you get samples mit pictures, I go travel on commission for you. Why? if dey is no expense money—can I make it anything—no, oy yoy Mr. Stoppik, when I tink of the house and lot I bought mit excess baggage expense, oy yoy!

How is Mr. Blufinsky—yes I'm from Stoppik and show you ladies' garments on lifing models and because we don't haf samples on more we carry a nice line of perfumes, powders, hats, capes, toys, dolls, biscuits, boots, corsets, neckties, picture frames, jack knives, sarsaparilla, tin basins, everythink you want Mr. Blufinsky, and de business I do—de carload lots!

Yes Mr. Blufinsky, I go into your office—sit down eh, yes Mr. Blufinsky—you get Miss Goldvogel—yes oy yoy! my vord Miss Goldvogel I glad to see you so well.

You want to see the pictures and you buy de garments dis time. Yes dot is lofly and you vant 12 each size, oy yoy! und 12 each of de other model, oy yoy! does models-dos angels!

You puy some more from de pictures, oy yoy! I tink of those poor sucker bums in de hotel vaiting for Blufinsky to come over—vat a choke. And de choke on me de last time—nefer again.

Mr. Stoppik he tinks.

*

Unusual results are the results of unusual methods.

METEOR Flash Powder



BRIGHTEST IN THE WORLD

Slow, Normal, Instantaneous and
Ultra-Rapid. At your dealer or
direct. \$1.60 per 2-ounce bottle,
express prepaid to consumer.

JOHN G. MARSHALL
1752 Atlantic Avenue, Brooklyn, N. Y.

AND ALL OTHER PHOTO CHEMICALS

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7½ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

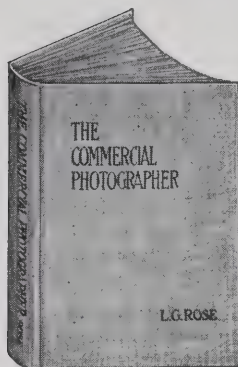
FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial
Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

"Let me say that I have read Rose's book 'The Commercial Photographer' with a great deal of pleasure. I really believe it is one of the best books I have come across, mainly, because it is practical rather than theoretical. I consider it an indispensable guide for anyone seriously engaged in photography."—Austin C. Lescarbourax, Managing Editor *Scientific American*.

"In scope and wealth of detail this is by far the most comprehensive handbook to commercial photography thus far published. It has the greater merit of being thoroughly practical in its information, giving the working methods, formulae, and experience of its author, a well-known expert in this special field. Mr. Rose has given us a manual and reference book which should be on the bookshelf of every professional and commercial photographer."—*Photo-Miniature*.

"The reader is taken step by step through twenty-nine chapters, each one dealing with a distinct phase of the subject, accompanied with suitable illustrations. Chapter twenty-eight and twenty-nine are reserved for business and very important business at that; twenty-eight deals on prices; twenty-nine on business building. It is a book that every photographer should have."—*Camera Craft*.

List of Subjects Treated:

Equipment	Stoves
Exteriors	Silverware
Panoramas	Blocking, Staining and Copying [Lettering]
Store Windows	Prints and Coloring
Furniture	Building Business
Cut Glass	Plates and Films
Photography of Colored Objects	Banquets
Dark-room Work	Automobiles and Trucks
Blue Prints, Vandykes and Prices [Photostats]	General Merchandise
Lenses	Monuments
Interiors	Legal Photography
Machinery	Enlarging
The Studio	Printing
	Advertising Photography

Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Accounting Queries

We have several questions we would like to ask in regard to the subject of accounting.

First—Should material cost be added to overhead expense and divided by sales to obtain per cent of cost of doing business?

Second—Are sales divided into overhead expense only, without including material cost, to show per cent of cost of doing business?

Third—If a proprietor decides to fill a position of an employee is said party's salary classed as overhead or taken from net profits?

Fourth—Which is correct—to figure profits on selling price or cost? Why?

Fifth—Is discount allowed on sales figured as overhead? Does this also apply to accounts uncollectible and to insurance?

Sixth—Would you kindly explain what method you believe is the safest on figuring profits, i. e., what would be the selling price of an article that costs \$1 delivered to your place of business when overhead expense is 15 per cent and a 2 per cent net profit is desired?

Very truly yours,

J. R. H., JR.

First. The "cost of doing business" is not generally understood to include the cost of merchandise. The cost of operation in percentages is arrived at by dividing total net sales into total expenses for a given period, usually a year.

Second. See foregoing.

Third. If the owner of a business also acts as manager he is entitled to draw the same salary as he would have to pay an employed manager, and this salary is classed as an expense, not a part of net profits. Net profits are the return due to the owner by reason of his ownership of the business itself. Even the normal rate of interest on the money he has invested in the business should be classed as an expense, just as if it had been borrowed by the business from a bank instead of from the proprietor. If a proprietor fills the position of any employee the money he pays himself for his services is classed as an expense.

Fourth. Profit in retail business may be figured properly and efficiently only in terms of net sales. Sales volume is the keystone of a retail business. No profit exists until the sale is made. It is variation of sales volume more than anything else which affects profits. Sales volume is the only logical basis for the figuring of overhead. Overhead given in percentages of purchases would mean nothing.

If a merchant figured his overhead in percentages of purchases it would be possible for him to show on paper a heavy reduction in expenses by the simple expedient of increasing his purchases, which is ridiculous, because this would not necessarily mean that he was any better off. In fact, unless he increased his sales in propor-

tion, his expenses would necessarily be somewhat heavier in actual dollars and cents.

Since profit, like overhead, is part of the spread between cost and selling price, or between total purchases and total sales, it follows that profit must be measured in percentage terms of the same thing—sales volume.

Fifth. Yes.

Sixth. Subtract the percentage of spread desired from 100 per cent, and divide the remainder into the cost of the goods. In this case \$.17 from \$1.00 leaves \$.83; \$.83 divided into the cost of goods, \$1.00, gives \$1.21 as the correct selling price.

✱

Reflex and Short Focus Lens

Perhaps the one respect in which the reflex camera fails those who would possess a hand camera having all the movements of a stand instrument is that the lens is necessarily of focal length a little greater than the long side of the plate, in order to allow room for the movement of the mirror. Hence the use of a wide-angle lens is a facility which is denied the reflex worker, at any rate for the normal operation of the camera. A Chinese inventor not long ago proposed to get over the difficulty by a device which was much more clumsy than the really elegant construction devised many years before by the late Mr. A. L. Adams, who caused the mirror to move down instead of up, and provided a blind to cover the focusing aperture. Even so, if special importance is attached to the use of a short-focus lens, the readiest plan is to fit it in a deeply-sunk mount and to keep the mirror up, focusing on a ground glass behind the shutter and dispensing with the use of the mirror. As such wide-angle photographs are usually required of still subjects, little is sacrificed by the use of a tripod when operating in this way. For another purpose, however, the short-focus lens is very useful in the normal employment of a reflex, viz., for copying same size with the camera held in the hand. We have often used a 3-in. lens on a quarter-plate reflex when photographing bits of mural writing, coins, and similar subjects approximately full size, and could wish for no better or more expeditious camera for such work.—*The British Journal of Photography*.

✱

A white-haired pilot heard young sailors on the ship complain that he stood at his ease at the helm, while they had to climb the masts, spread the sails, and exert themselves by strength or speed, for less pay than he received. He answered them: "I do not do the things you young men do—I do greater and better things, because of what I have learned. Let one of you take this helm, and we will see whether your strength and speed, or my sixty-five years of wisdom, will take us safely into port."

The more useful years you have to your credit—the more valuable you are in any work which requires understanding.—*Thrift*.

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345

223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street

NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.

Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square Philadelphia, Pa.

Important Notice to Photographers

A crook, posing as a photographer, gets in studios and after getting the knowledge of your lenses and stock and such valuables, pilfers them and peddles the stolen goods for what he can get.

He is G. Victor Kellner, alias Victor Cunzalias, Victor Junz, 5½ feet tall, tan complexion, gray suit, brown overcoat and hat, weighs about 137 lbs., black hair partly bald, dark eyes, Hungarian, speaks German and broken English; Charley Chaplin mustache, complains of stomach trouble, not a citizen, lived in this country over 12 years and says he would not be a citizen. Age 36, looks 45.

On December 12th, a warrant was issued for grand larceny.

On December 13th, indicted by the grand jury in Cuyahoga County in the city of Cleveland, Ohio. Any information will be appreciated and a warning to all the photographers.

Goods stolen: Gundlach-Manhattan Opt. Co. lens No. 95662, 6 x 8; Nehring wide angle lens, 8 x 10; Seneca view box, new 6 x 8 carrying case and tripod; 7 x 17 or 14 x 17 (as it may be called) Turner-Reich Anastigmat f6.8, Series II, No. 5, Pat. May 14th, 1895, 28-inch focus, shutter No. 933030.

State of New Jersey has an indictment for bigamy and neglect of minor children.

Send any information to Albert Goldman, 1801 W. 25th Street, Cleveland, Ohio.

*

Says Andrew Carnegie:

"A great business is seldom if ever built up, except on lines of the strictest integrity. A reputation for 'cute-ness' and sharp dealing is fatal in great affairs. Not the letter of the law, but the spirit, must be the rule. The standard of commercial morality is now very high. A mistake made by any one in favor of the firm is corrected as promptly as if the error were in favor of the other party. It is essential to permanent success that a house should obtain a reputation for being governed by what is fair rather than what is merely legal. A rule which we adopted and adhered to has given greater returns than one would believe possible, namely: Always give the other party the benefit of the doubt."

March 19, 20, 21 and 22, 1923

are the dates selected
for the convention of the

Missouri Valley Photographers' Association
at Kansas City, Mo.

E. V. KING, Secretary, 827 Kansas Ave., Topeka, Kans.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 807

Wednesday, January 24, 1923

Price 5 Cents
\$2.00 per Year, Post Free

Photographer or Portraitist?

C. H. CLAUDY

There were three of them, and they raved! One admitted to being an oculist, another said he was an optician and a third agreed that he was an optometrist. And they were all of the opinion that the world was filled with a lot of stupid people who couldn't realize the difference.

The oculist opined that he was a doctor, with a medical degree, and that he treated diseased eyes and cured them, sometimes, and took money for it, always.

The optician said he manufactured glasses and frames for glasses, and turned pieces of glass into lenses, which if the right man with the wrong kind of eyes should get the right lenses for, he would see better.

The optometrist said his job in life was to examine eyes to find out what made them look that way, and fit glasses to them which would make them see other and better ways.

And all of them were jealous of their respective professions.

I know a lot of photographers and a few portraitists, but not many of the former who don't think they are also the latter.

Of course, there are the commercial men; the chaps who lug an eight by ten around the landscape making pictures of Lonesome-

hurst-by-the-sea for the real estate man, or carrying flash bags to banquets or other things of like character. They seldom call themselves portraitists. The only thing worse to listen to than the opinion of a commercial man about a portraitist trying to make a commercial photograph, is to hear a portraitist tell what he thinks of a commercial man trying to make a portrait!

But almost every man who operates a camera under a light and has a show-case and a receptionist and everything, says he is a portrait artist, whether he is or not!

Now, why does he?

Making portraits is an art.

Making commercial photographs is an art.

Making pictures of people, which are good photographs but not necessarily portraits in the meaning of the term as used by the artist, is an art.

Why should one man try to say he practices another man's art when he doesn't?

The manufacturing optician is jealous of his prowess with grinder and glass; he doesn't pretend to be an oculist. The optometrist who examines your eyes to find out if you are near or far sighted, have astigmatism or something, doesn't pretend

to be an oculist; doesn't pretend or try to treat diseases of the eye. The oculist does do some of the work of the optometrist, but seldom all of it, and never any of the work of the optician.

Why should one photographer try to do, or to say that he does, the work of another photographer?

I don't know, unless it is that the maker of good straight photographs (let us say a photographer to the theatrical profession) believes that there is some magic in the word "portrait" and that people who really want photographs will want them worse if he calls them "portraits," than if he calls them by their right name!

If I go abroad I have to have a passport, and upon it must appear my picture. Do I want a portrait? I do not. I want the plainest, clearest, most line sharp and detailful photograph I can get. If I have a wart on my nose, I want it to show in the photograph. If one of my ears is lop-sided, I want it to show. If I have a hair lip, or a scar, or cross eyes, I want it shown in that photograph, which is for purposes of identification. To go to an artist and get a portrait, which is intended to, and should, show my character, personality, and mind, more than my features, would be absurd. The inspector at the port of debarkation is not going to examine my "portrait" to see if it shows "ideality" and then look at me to see if I show ideality. He is going to look at my *photograph* to see if I have a twisted smile, and at *me* to see if I can smile twistedly!

There are a large number of people who want photographs, rather than true portraits of themselves. In fact, there are more people who want pictures of this kind than there are those who want real portraits. That is why, probably, there are more photographers making photographs of people than there are photographers making photographic portraits of people. Lincoln said God must have loved the common people, otherwise He wouldn't have made so many of them; apparently God loves the photog-

rapher who makes photographs, because He made so many of them!

Yet every last one of them, with about eleven exceptions, says he makes portraits!

One of the largest firms making photographs of people, seldom, or never, makes a portrait. Their work is good, straight, honest, photography. The bride can see the stitches in her lace veil, the proud mother can see the pores in her infant's skin, the flapper can count the beads in her bead bag, when seen in the photograph. Good money is exchanged for good photographs and everyone is happy; yet that firm advertises itself as a maker of portraits! And they never made a real portrait in their lives, for the very good reason, I guess, that they don't know how!

There isn't any moral to this story, unless it is that honesty may or may not be the best policy. Maybe it is that we are all a little in need of education as to the difference between a photograph and a portrait made by photography. What do you think?

*

"Is there anything I can get you, sir?" inquired the steward sympathetically.

"Oh" groaned the passenger. "Get me a small island, will you?"



Heyn Studios
Omaha, Nebr.

Treatment of Detail

S. HARTMANN

The average picture enthusiast has a weakness for detail. It deceives and delights the unpracticed eye, and the works of a Gerard Dow or Meissonnier will always be considered standards of excellence. It easier tricks the spectator into a belief of reality, while a sketchy or more massive treatment demands a vision more learned and trained to art contemplation.

Representation of detail is minute imitation of material objects with a special attention to the intricacy of their organization and the exact degree of relief they take in space or against a background. Although the rendering of detail requires laborious industry, there is no reason why it could not be done with fidelity, with real love of nature and feeling of her beauty. Reject nothing and project everything with as much refinement and force as possible. That is the mission of the masters of detail.

In portraiture, detail seems to be considered a cumbersome adjunct. The face is the great and first end of this branch of art, and cold and commonplace detail is apt to detract the eye from the main purpose. Still detail persistently enters the domain of portrait arrangements. Sitters will wear hats, dresses and other paraphernalia, that totally disregard beauty of form. The artist is helpless. The customer insists, and the offensive article wins out.

Ladies in the middle ages seem to have been just as vain as some of their sisters of today. Surely Sibille of Cleves, as Cranach portrayed her, fig. 1, did her utmost to embarrass the painter with impossible and irritating forms. Her rig-out was surely unique. What is an artist to do in such a situation? Simply study the shape and texture of each part of the fantastic costume, and try to bring the various forms into a somewhat harmonious relation. That is the answer and exactly what Cranach has done. Even the monstrous hat did not inconvenience him. He kept a stiff upper lip and

depicted the whole outfit, chain and neck-lace, feathers and fur, and the elaborate construction of the sleeves in a matter-of-fact manner. He used neither methods of modification nor "fragmentary finish," but dexterously put down all the facts he had before him. And what became of the face? Well, that is the astonishing part; despite the profusion of details, it holds the interest.



Fig. 1

Cranach, the Elder

Portrait of Sibille of Cleves

Cranach probably knew the law about detail, that detail never interferes with the main points of interest, if treated like a decorative pattern.

The arrangement of fig. 2, a knee piece by Coello, a Spanish painter, is even more awkward. It would be difficult to imagine anything more stiff and angular. Yet the face of the Senora has its expression and attracts immediate attention. The reason is the same as in fig. 1. But why the straight



Fig. 2

Portrait of Senora de Mendoza

Coello

lines of the arms? Could they not have been rendered more gracefully? Perhaps the repetition of the numerous vertical and horizontal stripes needed some firmness of form to make its monotony at all acceptable. One thing, however, is certain. If the embellishments of the gown had not been depicted in such a precise and correct manner and if any attempts had been made to slur certain parts and to obliterate others by shadows or tone, the problem of the same subject in the same dress and pose would have become indefinitely more difficult.

Also in the beautiful Ghirlandajo profile, fig. 3, there is an amount of sheer imitation, but the dominating lines, notably the contour, are more pleasing to the eye. This can hardly be claimed for some of the detail. The back of the hair is confusing and the pattern of the gown is extremely geometrical. But the picture, taken as a whole, has something fascinating about it in its design and refined execution. The exquisite use of detail, after all, carries the picture.

In fig. 4, "Portrait of a Young Lady," by Gianpedrino, a pupil of Leonardo, we notice exactly the opposite method of treating detail. The costume contains just as much material for faithful detail drawing as fig. 3, but is all in a lower key, subdued and subordinated to the larger and luminous face. The waist and sleeves are blurred almost to the loss, or at least to the neglect, of form. Whether the handling of fig. 3 would improve it, I cannot state, and it is futile to speculate upon it. One artist wanted concentration of facial expression and a blurred effect and the other precision and such forms as are most easily appreciated by the untaught eye. The artists of figs. 1, 2 and 3 solved their problems; but fig. 4, a more serious and ambitious problem, that goes far beyond imitation and looks at nature with totally different eyes, is not above improvement.



Fig. 3

Giovanna Tornabuoni

Ghirlandajo



Fig. 4
Portrait of a Young Lady
Gianpedrino



Fig. 5
Portrait of Prof. Andrew Dalzel
Raeburn

If one looks at a portrait by Raeburn, fig. 5, one begins to realize that a profusion of detail, judiciously handled, is after all not such a bad vehicle of expression. The Raeburn portrait is excellent in many ways. The expression of the face is lifelike and full of character. The placing of the head and hands could not be better. But what about the books and the arms of the chair? They should be accompaniments to the principal subject, and should hardly be noticed. They appear as spots and completely disturb the harmonious effect and the convincing first impression we receive from the portrait. The accessories are too clear and do not hang together. It is really a very faulty composition. But it is known that even masters commit errors.

Tintoretto in his portrait, fig. 6, knew how to go about the elimination of unnecessary details. The same kind of stripes that are so conspicuous in fig. 2 are more felt than seen, the entire garment is darkened and melts into the background. Only the face and hands stand out. The column and the landscape seen through the window are rendered in full strength and detail, but

despite this fact, they do not interfere with the main point of interest. They are larger than the face (which is small for the picture area), halfway symmetrically placed, and mere shapes in the background. The



Fig. 6
Portrait of Francesco Morosini
Tintoretto

face and hands control the situation by the application of perfect proportional and tonal relations.

There is a wide range from the direct and realistic treatment of detail and the fanciful or ornamental modification of the same. The portraitist must select what is most suitable to his particular technique and mood. The variety of modes and measures is endless.

*

The Best is the Cheapest

FRANK FARRINGTON

How often we say "The best is the cheapest." We tell it to our patrons and we urge them to take the better grade of work because it will prove more satisfactory. If we sell amateur supplies, we urge the purchase of the best for every reason, and with good judgment back of the advice. We preach the principle "The best is the cheapest," but do we practice it? Alas, no.

What is worth doing, is worth doing well. That is a sound adage, but one we do not heed too closely. When we buy new apparatus, it is worth while to get the best we can afford. When we buy supplies and materials, paper, chemicals, films, plates, it pays to get the best, but we sometimes think we are economizing in buying something cheaper.

Your patrons are influenced by many things in forming their estimate of the kind of studio you operate. They do not judge exclusively by the character of your product, by the workmanship on your photographs. Many of the people you work for are not judges of good photography at all. They form their opinions upon seeing the inside of your reception room, the arrangement of the operating room, the entrance to your place, the sample case at the street door.

Consider the sample case. If your idea is that so long as the sample photographs shown are fine work, that is enough, you are mistaken. Plenty of people with money enough to have their pictures taken any day,

every day, do not know a good photograph when they see it. They will be influenced by the make-up of the case itself, by the condition in which you keep it, by the general attractiveness of it. You can create the impression that yours is a first-class studio, if you wish, while displaying poor work, just by displaying it in the best possible way, with a style to the display. Put your display up in the best possible form, using the best sort of a case or frame and keeping it in spick and span order.

See that the entrance to your place looks as if it led into a high-grade studio. Well painted doorway and stairway. Everything about the entrance as clean as it can be made, swept carefully at least once a day. Allow no loafing around the entrance. Permit no dirt to accumulate. If your landlord will not keep the entrance well painted, don't hesitate to spend a little money on paint yourself if you must stay there. You cannot afford to let your studio entrance look cheap. If it does, no price you can charge for work will seem low enough.

In your reception room you ought to have good furniture. Instead of thinking that anything will answer the purpose, get some really artistic pieces. See that you develop a harmonizing decorative arrangement. You might get along with any equipment that is neat and clean without causing any criticism, but don't stop with merely not causing criticism. Make your reception room so attractive that it will cause complimentary comment, so that people will become enthusiastic about its appearance. Make it an advertisement of the class of studio you are operating.

The people whose patronage is worth most to you are people of good taste, people who have the ability to judge of the artistic value of surroundings. Surround them with good things while they are in your place of business. Evolve some decorative scheme that will make an appeal and then work constantly to the perfection of that scheme. Add new attractions as you have the opportunity.

If you are to do first-class work in your studio, you must have the best equipment obtainable. Don't handicap yourself with out-of-date tools. Your competitor may be able to do a certain type of work better than you because he has a camera better adapted to that work, a lens that is just adapted. He may be keeping better in touch with modern studio equipment than you.

If you depend upon traveling salesmen to bring to your attention all the new things that would be serviceable, you are likely to lose some opportunities. Not all the manufacturers or distributors of photographic equipment and materials send representatives to see you. Perhaps only a small proportion of them reach you. You learn about only such things as those salesmen offer—unless you take pains to study the photographic journals and the catalogs that come to you, and the house organs of various manufacturers. It is a mistake to count on salesmen keeping you up-to-date all along the line. They do their best—for the lines they sell, and they sometimes tip you off to something good they have heard about or seen that is non-competitive with them. But you need to watch for new things in every direction; and in this connection, don't miss the advertising columns of the trade papers of the photographic field.

You may equip a new studio with the best to be had all along the line and then settle back and feel satisfied that you are up-to-date and need not give any more thought to that sort of thing. If you do take it that way, in a year or two you will find your competitors leading you in certain respects because they have taken up with newer things that have appeared since you bought. There is a constant improvement in apparatus and materials, and you cannot stick to last year's goods through the coming year and not fall behind the procession in some respect.

Your equipment ought to be first-class in respects not directly a part of the photographic work done in your studio. You ought to see that you have adequate book-

keeping system and cash handling method. Some photographers seem to feel that a studio does not need to pay much attention to that phase of the business, that it is not like a store in the need for bookkeeping methods. Don't make such a mistake. It is important that you get your money and if you do not get it, you cannot prosper. Be as exact and as carefully systematic in accounts as if you were a merchant. Render bills accurately and regularly. Be a good collector. Be business like, no matter how artistic you are or how temperamental.

Use modern, efficient methods in connection with cash and accounts; and if you value your negatives, file them with at least as much care as a storekeeper uses in filing catalogs and advertisements. You may be sure that the best, most efficient methods in such work will have its influence in creating favorable impressions among your patrons.



"Rhodia"

Karl Tausig

Pittsburgh 1920—Toronto 1920

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, *Secretary P. A. of A., Sewickley, Pa.*

Keep After the Members

Again we are asking the present members of the Association to endeavor to interest their fellow photographers in the work of the Association and its aims either in their own city or vicinity. Membership applications are on hand and will be cheerfully furnished.

Quite a few new members have been accepted during the past week in answer to the general circularization of the profession and we wish to thank those members who have already stepped out and aided in getting them in. These new members will never regret having affiliated with the Association that represents their profession nationally.

It is possible that President Diehl, in the near future, will appoint a Committee to take up the matter of a revision of the Constitution and By-Laws—a matter which has been before the Board since last September—with the object in view of more closely binding the organization and making it an all-the-year-round association for the benefit of every member, whether he attends the convention or not; though still bearing in mind that the National Convention of the Association is the big thing in photographic circles in this country and Canada.

There are many propositions upon which the Association can legitimately work which will benefit directly and indirectly every photographer in the United States if a sufficiently large membership is gained to carry them through—amazing propositions that will mean something to everyone.

Winona School Interests Many

Applications are coming in at a great rate for reservations of scholarships at the Winona School which will be held in August this year under the able supervision of Mr. Will H. Towles, as Director. The school will accommodate some 90 or 100 pupils and those who are interested and who intend to take advantage of it should send in their \$10 reservation at once. The tuition will probably be the same as last year: \$50 and the \$10 will be applied on that sum. From all indications every scholarship will be taken up and this is a little advance warning to those who want to get in right away.

June 26th to 28th for Ontario Society

Mr. Charles Aylett, President of the Ontario Amalgamated Association, and C. H. Cunningham, Secretary, have requested that June 26th to 28th, inclusive, be set as the time for the Ontario Amalgamated Association Convention and have tentatively made arrangements for that date, subject to the approval of the Executive Board of this Association. The Ontario Society is an up-to-the-minute organization and its conventions are always instructive, interesting and enjoyable. Get in the Ontario Society if you live up that way.

Dooner Awarded Medal

Richard T. Dooner, of Philadelphia, Pa., was awarded a silver medal for his photograph exhibited in the American Section of the exhibition held at the Princess' Galleries, London, in September, 1922, by

the Professional Photographers' Association of Great Britain and Ireland, Limited.

Members Urged to Pay Dues

Members who have received their due bills for 1923 are urged to send in their dues as soon as possible. Don't stick those bills in the little pigeon hole on the upper right hand side. They might get lost. Cards, brass emblems, letterhead cuts, etc., are all ready to go out.

National Convention Suggestions

Suggestions as to the National Convention are beginning to come in, among them the very valuable ones of Mr. H. H. Morris, Vice President and member of the Executive Board of the Southwestern Amalgamated Association, life member of the P. A. of A., and one of the hardest boosters for the P. A. of A. postal bill in Congress. (His letter has half column clipping in it from *Galveston Tribune*, Galveston, Texas, his home). Excerpts from his letter follow:

With regard to the exhibits that are to be hung—association and individual, I will give you my experience and it covers many years. Photographers as a rule when asked for an exhibit for any Association, seem to think they are getting an eye-tooth pulled. Some are too modest, some think their work is not good enough, and some make goodness-knows-what excuses. What the officers are after is to get the displays and GET them. . . .

How are we going to concentrate the exhibits for the officers to pass on them before shipping them to the National? I would suggest this: Accept all exhibits sent in. Appoint three good, competent and capable men to be known as the Committee on Selection and Hanging. Then select three others to pass final judgment. . . .

When you appoint a Committee, appoint a publicity committee, the most or one of the most important ones at the convention and one that will give us the newspaper publicity we need. One man at least to be local. He would know the press gang. . . .

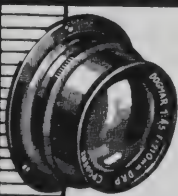
A permanent button would be better than the present badge issued at conventions.

A photographer of today should consider it one of his proudest assets to say: "I am a member of the P. A. of A."

Lack of space forced us to cut Mr. Morris' letter but his suggestions are fine and just what we want. As he says, publicity in the daily press, and news services is what the P. A. of A. needs and there is no reason, especially at convention time, why the Association should not get it.

*

L. Dudley Field has been elected vice-president and director of The Defender Photo Supply Co., Inc. He will be actively associated in the conduct of the business and will have his office at Rochester. Mr. Field was formerly secretary of Ansco Company.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. Your dealer can tell you why.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City 22-49



Sunlite Flash Powder

"The Light That Never Fails"

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lamps and other products.

BRIELOFF MANUFACTURING CO., 33 Union Square, New York

The Light and Its Master

One of the most frequently recurring queries which we receive from our readers relates to the most desirable position for the main light of the studio, whether it be daylight or one of the many forms of artificial illuminants. Many of the inquiries which refer to artificial lighting come from photographers who have been working with daylight for years, and yet have not grasped the elementary principles of lighting to an extent which is sufficient to enable them to deal with an unfamiliar source of light.

The first point which has to be grasped by the beginner is, that within certain limits, one kind of light does not vary greatly from another, the difference between them being more in the way of intensity or strength and in concentration, rather than in an essential quality. There is no reason why any difference should be detected between a picture taken by daylight and one taken by any artificial light, even flash powder, provided that the light is skilfully controlled and a correct exposure given.

It has been accepted by practically all authorities on the subject of lighting the figure either for photography or painting, that the best starting point for the student is to commence with a light falling upon the head of the sitter at an angle of forty-five degrees. The light might, however, fall at this angle from many directions and would give as many different effects, so that it is necessary to explain in which way it should fall to produce a simple "three-quarter" light.

Given an ordinary rectangular apartment with top light or with a very high side light, the sitter is placed in front of the end wall, the whole glass being covered with blinds or curtains. A long rod, such as a billiard cue, has one end placed upon the sitter's forehead just over one eye, and then swung round so that it is at an angle of 45 degs. with the floor and also with the end wall of the studio. The free end of the rod will then be pointing towards the place at which

the light should be admitted to give the maximum of roundness in the picture. This gives the dominant light, which may be modified to obtain any desired effect, or to suit the physical peculiarities of the individual sitter.

Starting with an aperture, say, three feet square, it will probably be found that the lighting is fairly satisfactory but rather too vigorous for most tastes. It is therefore permissible to broaden it so as to give softer shadows, or to admit a lower side light to illuminate deep set eyes or to reduce the shadows in hollow cheeks. An old axiom of unknown authorship sums up the art of lighting in a few words. "Light from the sitter's end of the studio gives contrast (or brilliancy); light from the camera end gives softness." If this simple rule be borne in mind when in doubt as to arranging the blinds, the difficulty will at once vanish. If the blinds cannot be conveniently placed, the same effect can be produced by seating the model more or less under the darkened part of the roof.

As has already been remarked, such variations are necessitated by the differences between one sitter and another, but as a general principle the use of the 45-deg. light should be mastered, and other lightings will follow almost automatically. It is important that the operator should feel that he is absolutely the master of his light, and this can only be done by starting with a small dominant light and broadening as necessary. The plan often seen of starting with a flood of lighting and shutting out what is deemed necessary, is a bad one for the beginner, for, as a rule, he will not shut out half enough.

With the knowledge thus gained the transition to artificial lighting presents no difficulties. The billiard cue will still serve to indicate the position of the dominant light, and the rest is a matter of diffusion and reflection. When a satisfactory negative has been obtained, the face being turned

slightly away from the light, the operator should walk round his sitter to see how many different effects can be obtained without moving either light or sitter, the camera being moved into the proper position for each. The next step is to move the sitter so that stronger effects, "edge" lighting or Rembrandts, can be obtained. When the flash is the only possible light, the correct position for it can be found with the help of an assistant holding a lamp, which should be moved until the desired effect is obtained. A reflector will, of course be necessary, and this also may be located by the aid of the lamp.

Points to be remembered in artificial lighting are: the nearer the light is to the sitter the harder the lighting and the shorter the exposure; a single concentrated light requires more diffusion, and consequently more exposure, than the same candle power made up by several lamps placed a little

distance apart; reflectors should be placed where they will receive light; half-watt lamps do not retain their full efficiency right up to the time that the filament gives way; no direct light from the lamp or lamps is allowed to reach the lens, an efficient hood or curtain being necessary; and finally, the most rapid plates should be used.

Results, indistinguishable from each other, may be obtained with open or closed arcs, half-watts, incandescent gas, acetylene or even flash light, the only differences being those of length of exposure and convenience in working, so that the owner of any of these installations need not despair of success—*The British Journal of Photography*.

*

"I never sausage eyes as thine,
And if you'll butcher hand in mine,
And liver round me every day,
We'd seek some ham-let far away,
We'd meat life's frown with life's caress
And cleaver road to happiness."

"When the Heart is Young"

"Backward, turn backward, O Time in your flight!
Make me a child again, just for tonight!"

J. Anthony Bill, of Cincinnati, Ohio, touches a soft spot in our hearts with his tenderly conceived rendering of the young New Year having its camera portrait made. The sentiment of the offering is exquisite. Everything is infantile—the doll; the house; the ship; the dog; and the other toys all emblematic of extreme youth.

The young year has grown by many days since we received friend Bill's delightful card, but would it not be a good thing if we could preserve this same child-like spirit throughout the year—throughout all the years? For what are we, after all, at whatever advanced age we may reach, but "children of a larger growth."

And considering that eternity is before us, we all die very young, do we not?

Let us, then, as friend Bill suggests, keep young in spirit and we shall all be the happier and the more successful while we are on this earth.



*It's a very little New Year hav-
ing its Camera-Portrait made now
but I hope Nineteen Twenty-
three is going to grow large and
full of healthy prosperity for you!*

Anthony Bill

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Grand Prizes, Plaques, Awards of Merit, Cash, etc., will be
made for Meritorious Work—write for entry-blanks, etc.*

This will be the largest exhibition of Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336

Studio Gossip—Frank H. Williams

In many public and parochial high schools there are, nowadays, classes in chemistry. And all the members of all these classes would be very much interested in going through your work rooms, Mr. Photographer, and seeing just how you handle your work.

Why not arrange this fall to have the chemistry classes in your local schools make a trip through your studio?

A stunt of this sort would be a splendid advertisement for you. It would assure you of all the photographic work ever ordered by the members of the classes making the trip, it would give you a tremendous amount of highly valuable word-of-mouth advertising among all the other students in the local schools and it would also get you some worth-while publicity in the local newspapers because such a trip would be real news which would be written up by the local newspapers.

The school authorities would, probably, be very glad to co-operate in such an event and arrange a convenient time for the classes to make the trip *en masse*. Anything practical which helps the students in the chemistry classes to understand just how important chemistry is in commercial life, and just how chemistry is being daily used in business, is generally welcomed by live-wire teachers, so your offer ought to get a very hearty response from the local authorities.

The best part of all about a stunt of this sort would be that it would mark your studio as a strictly live-wire proposition, which is a splendid reputation for any studio to acquire.

*

Said a street car conductor named Blunt,
"Every woman for trouble will hunt.

You politely entreat

Her to take a back seat,

And, of course, the dear thing takes affront!"

March 19, 20, 21 and 22, 1923

are the dates selected
for the convention of the

Missouri Valley Photographers' Association
at Kansas City, Mo.

E. V. KING, Secretary, 827 Kansas Ave., Topeka, Kans.

FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection
with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY

110 WEST 32ND ST., NEW YORK

VICTOR



Victor Flash Powder has always been made up to the highest standard of quality. It is therefore the most economical. You need less of it to get the necessary illumination. Will not deteriorate with age. Always uniform in speed and actinic quality. Four grades, Soft, Normal, Portrait and Extra Fast.

JAS. H. SMITH & SONS CO.

3544 Cottage Grove Ave., CHICAGO, ILLINOIS

Form 1040A
U. S. INTERNAL REVENUE**INDIVIDUAL INCOME TAX RETURN****FOR NET INCOMES OF NOT MORE THAN \$5,000****For Calendar Year 1922**THIS RETURN
SHOULD BE FILED
NOT LATER THAN
THE 15TH DAY OF
THE THIRD MONTH
FOLLOWING THE
CLOSE OF THE
TAXABLE PERIOD

Or for period begun _____, 1921, and ended _____, 1922

PRINT NAME AND ADDRESS PLAINLY BELOW

JOHN HANLOCK
(Name)152 PRINCE STREET
(Street and number, or rural route)HANOVER N. J.
(Post office) (County) (State)Do not write in this space
SERIAL NUMBER

AMOUNT PAID

\$ _____
(Cashier's Stamp)

CASH CHECK M. O.

Examined by

OCCUPATION, PROFESSION, OR KIND OF BUSINESS

PhotographerItem and
Instruction No.**INCOME**Amount
Received.Expenses
Paid.1. Salaries, Wages, Commissions, etc.
(State name and address of person from whom received.)\$ _____ \$ _____ \$ none

2. Income from Business or Profession (From Schedule A)

4,401.81

3. Interest on Bank Deposits, Notes, Mortgages, and Corporation Bonds

none

4. Income from Partnerships, Fiduciaries, etc. (State name and address of partnership, etc.)

none

5. Rents and Royalties (From Schedule B)

130.40

6. Profit from Sale of Real Estate, Stocks, Bonds, etc. (From Schedule C)

275.007. Other Income (except dividends from domestic corporations and interest on obligations of the United States).
(State nature of income)(a) none

(b) _____

8. TOTAL INCOME IN ITEMS 1 TO 7

\$ 4,807.21**DEDUCTIONS**

9. Losses by Fire, Storm, etc. (Explain in Schedule D)

\$ none

10. Interest Paid

180.00

11. Taxes Paid

123.00

12. Bad Debts (Explain in Schedule E)

none

13. Contributions (Explain in Schedule E)

240.00

14. Other Deductions Authorized by Law (Explain in Schedule E)

none

15. TOTAL DEDUCTIONS IN ITEMS 9 TO 14

\$ 543.00

16. NET INCOME (Item 8 minus Item 15)

\$ 4,264.21**COMPUTATION OF TAX**

17. Net Income (Item 16 above)

\$ 4,264.21

20. Total Tax (4% of Item 19)

\$ 38.5718. Less Personal Exemption and Credit
for Dependents3,300.00

21. Less: Income Tax Paid at the

Source

Income and profits taxes paid to a
foreign country or possession of the
United States (attach Form 1110)\$ none

19. Balance (Item 17 minus Item 18)

\$ 964.21

23. Balance of Tax (Item 20 minus Items 21 and 22)

\$ 38.57

An amended return must be marked "Amended" at top of return

Checks will be accepted if payable at par at Collector's Office

2-12468

Explaining the Income Tax Blank

The above copy of an Income Tax Blank has been prepared and is self-explanatory as to the purpose for which it is indicated.

It is obvious that by far the greater number of our taxpayers file their annual return

of income on the form shown above. Our discussion on the subject of "Income Tax" would therefore be primarily based on Form 1040 A, with the object of enlightening some of our readers who admit an

1. Total income from business or profession		\$8,461	25
COST OF GOODS SOLD:			
2. Labor	NONE		
3. Material and supplies	816 50		
4. Merchandise bought for sale	NONE		
5. Other costs (list principal items and amounts below or on separate sheet)	NONE		
6. Plus inventory at beginning of year	700 00		
7. TOTAL	1516 50		
8. Less inventory at end of year	825 00		
9. NET COST OF GOODS SOLD	691 50		
OTHER BUSINESS DEDUCTIONS:			
10. Salaries and wages not reported as "Labor" on Line 2 (see Instruction 1)		1976 00	
11. Rent on business property in which taxpayer has no equity		600 00	
12. Interest on business indebtedness to others		NONE	
13. Taxes on business and business property		24 00	
14. Repairs, wear and tear, obsolescence, depletion, and property losses (explain below)		424 45	
15. Bad debts arising from sales or professional services		38 50	
16. Other expenses (list principal items and amounts below or on separate sheet)		304 99	
17. TOTAL (Lines 10 to 16, inclusive)		3367 94	
18. TOTAL DEDUCTIONS (Line 9 plus Line 17)		4059 44	
State amount of salary to self included in Line 10.	NONE		
19. NET INCOME (Line 1 minus Line 18) (Enter as Item 2)		4401 8	

16-Telephone \$4.20 + Advertising 18.00 + Electric Lighting 54.35 + Party Bridge Stay 118.63 + Gen. Exp. 69.81

1. Kind of property.	2. Amount received.	3. Cost, or value March 1, 1913.	4. Depreciation and depletion.	5. Repairs.	6. Other expenses.	7. Net income (Enter as item 5).
Dwelling House	\$ 480 00	\$ 4,200 00	\$ 67 20	\$ 56 00	\$ 226 40	\$ 130 40

State estimated life of property, and how you figured depreciation. $\text{Cost } 4200.00, \text{ less Land } 840.00 = 3360.00 @ 2\% (50 \text{ years}) = 67.20$

1. Kind of property.	2. Date acquired.	3. Amount costed.	4. Depreciation.	5. Cost.	6. Value March 1, 1913.	7. Subsequent improvements.	8. Net profit (Enter as item 6).
Dwelling House	1920	\$ 4225 00	\$ None	\$ 3600 00	\$	\$ 350 00	\$ 275 00

If not acquired by purchase,
state how acquired.....

1. Kind of property.	2. Cost, or value March 1, 1913.	3. Depreciation previously taken.	4. Salvage value.	5. Insurance.	6. Net loss (Enter as item 9).
NONE					

13- church \$200.00 + Red Cross \$10.00 + Salvation Army \$5.00 + other local charities \$25.00

1. Are you a citizen or resident of the United States? yes

2. If you filed a return for 1921, to what Collector's office was it sent? First District, N. J.

3. Is this a joint return of husband and wife? yes

4. Was a separate return filed by your husband or wife? no

If so, state:
(a) Exemption claimed, \$

(b) Name and address entered at head of that return

5. Were you married and living with husband or wife on the last day of your taxable period? yes

6. If not, were you on the last day of your taxable period supporting one or more persons living in your household who are closely related to you by blood, marriage, or adoption? no

7. How many dependent persons (other than husband or wife) under 18 years of age or incapable of self-support because mentally or physically defective were receiving their chief support from you on the last day of your taxable period? 1-11

8. State amount of dividends received from domestic corporations (including dividends received through partnership) \$ 12.00

9. State amount of interest received on Victory Liberty Loan 4% Notes and United States Government Bonds none

10. State amount of interest received on other obligations of the United States (except Liberty Bonds) on a principal (a) expressed in \$ none

I swear (or affirm) that this return, including the accompanying schedules and statements (if any), has been examined by me, and, to the best of my knowledge and belief, is a true and complete return, made in good faith, for the taxable period as stated, pursuant to the Revenue Act of 1921 and the Regulations issued under authority thereof.

(If return is made by agent, the reason therefor must be stated on this line.)

Sworn to and subscribed before me this day of, 1923.

(Signature of individual or agent.)

(Signature of officer administering oath.)

(Title.)

(Address of individual or agent.)

3-13458

unfamiliarity in the matter of preparing their Income Tax Return.

According to the Income Tax Regulations, single persons whose net income amounts to \$1,000 or over, and married persons whose net income amounts to \$2,000 or over for the preceding taxable

year, are required to make a return of income. However, there are many persons with dependent families whose income exceeds \$2,000 but who have been led to believe that they have no Income Tax to pay. So believing, no thought is given of notifying the Collector of Internal Revenue

of this fact. The results of assuming this attitude may be far from pleasant. The filing of an Income Tax Return does not necessarily indicate that we have become obligated for some payment of tax.

The Internal Revenue Bureau has established a system of checking the individuals by requiring every corporation and individual to file a separate return and listing the names and addresses of all persons to whom payments of income of \$1,000 or more were made for the preceding taxable year. A more comprehensive statement, as to the persons required to make a return of income, will be found in No. 17 of the "Instructions" attached to the return. Copies of the *Returns* and *Instructions* may be secured by writing to the Collector of Internal Revenue of your local district.

The office of the Internal Revenue Bureau is now busily engaged in auditing the returns of corporations, individuals, etc., which were filed several years prior to the date of the writing of this article. By the reviewing of occurrences in the past, it is well to mention here that the taxpayer may find it to his advantage in the future to retain the duplicate copy attached to the return, together with all working papers of data, in an individual envelope for each calendar year.

We have compiled the following facts as an example, in order to illustrate the preparation of the Individual Income Tax Return shown hereinbefore.

John Hanlock, married, 2 children, resid-

ing at 152 Prince St., Hanover, N. J., conducts a photographic establishment at 301 State St.

Personal exemption, \$2,500.00—credit for dependents twice \$400.00.

Available records show the following transactions in his business:

Gross income from photographic service, sale of frames, etc ..	\$8,417.25
Interest on Bank Deposits.....	12.40
Other miscellaneous receipts....	31.60
	<hr/>
	\$8,461.25
Expended for plates, negatives, postals, frames, etc during year	\$816.50
Stock on hand beginning of year (cards, frames, etc. at cost) ..	700.00
	<hr/>
	\$1,516.50
Stock on hand, end of year....	825.00
	<hr/>
	\$ 691.50
Salary paid to assistant photographer	\$1,040.00
Salary paid to cashier and clerical assistant.....	936.00
Rent—301 State Street.....	600.00
Mercantile taxes (Income Taxes are not deductible).....	24.00
Repairs to photographic instruments (cost \$2,800.00).....	81.45
Repapering and painting.....	63.00
Bad debts included in Gross Income	38.50
Telephone	44.20
Advertising	18.00
Electric Lighting	54.35
Postage, printing and stationery	118.63
General expense	69.81
	<hr/>
	\$3,087.94

GRAF SUPER LENSES



The Utmost in Quality

NO matter what image quality is desired—the **Variable** will give it, and at full opening—from sharp to soft at wide open—**NO HALO.**

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

Good Bye Holidays— Hello Home Portraiture!

AT this season the business at the studio slumps, but the overhead expenses go merrily on. How are you going to meet this critical situation in your studio?

Why not do as hundreds of successful photographers are doing—take up home portraiture with a

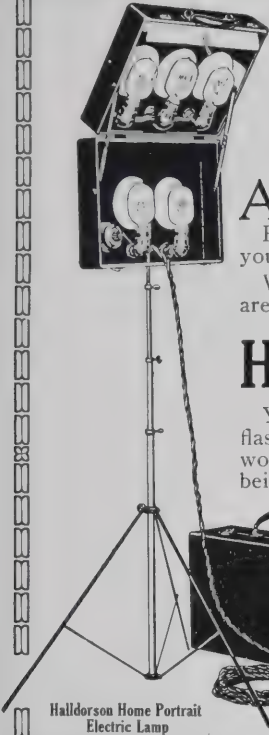
Halldorson Home Portrait Lamp

Your choice of two famous models—one electric and the other flash. Home portrait orders often total over \$100.00 each, the work commanding higher prices than studio portraiture, besides being more interesting. You can double your present income by doing this class of work at times when business is dull at the studio. One of these lamps enables you to do better work than under a studio skylight, and often pays for itself in the first sitting.

Send for interesting folder

"The Way to Successful Home Portraiture"
together with full information—both free.

THE HALLDORSON COMPANY
1776 WILSON AVE. CHICAGO



Halldorson Home Portrait
Electric Lamp



Halldorson Home Portrait Flash Lamp

During the year, John Hanlock received	\$ 480.00
As rental from property purchased in 1917 for.....	4,200.00
The value of the land was considered as 1/5 of purchase price, or	840.00
Expenses during the year were as follows:	
Taxes	\$ 72.00
Interest on first mortgage	120.00
Repairs to plumbing, etc..	56.00
Insurance	8.00
Water rent	12.00
Commission-collection of rent	14.40
	<hr/>
	\$282.40

In 1920, property was purchased for	\$3,600.00
Additions and improvements being made for.....	350.00
	<hr/>
	\$3,950.00

In 1922, this property was sold for	\$4,300.00
Less commission paid to broker	75.00
	<hr/>
	\$4,225.00

No depreciation was considered during the prior years.	
Received dividend on stock of Penna. R. R.....	\$ 12.00
	<hr/>
Paid interest on first mortgage of residence at 152 Prince St.	\$ 180.00
Paid city and school taxes for 152 Prince St.	93.00
Contributions to church.....	200.00
Contributions to Red Cross....	10.00
Contributions to Salvation Army	5.00
Contributions to other local charities	25.00
	<hr/>
	240.00

War taxes paid on luxuries, amusements, etc. (approximately)	30.00
--	-------

NOTE: Check each item as it appears on the return from the foregoing facts.

HARRY M. WALLACK.

[EDITOR'S NOTE: We would feel pleased to hear from our readers as to any assistance rendered through the publication of this article.]



A standard medium for
standard professional
results

See your copy of "Ansco
Photographic Papers" for
details and prices

Ansco Company

Binghamton, N. Y.

To the Members of the Photographic Profession:

To explain to you abstractly and in detail the concrete value of organization would be carrying "Coals to New Castle," as you are familiar with its value in any line of endeavor through your own local connections.

The Photographers' Association of America—your Association and the one to which you, as one who takes pride in his profession, should belong—is an active, energetic organization, international in character, spreading its doctrine for the benefit of the professional photographers' art to all corners of this country and Canada.

We want you as a member. We want you to feel that it is your own membership that will help to build up the Association to a point where it will represent a majority of the photographers in the United States. Everyone must realize that the photographic profession as a whole, for many years, has had no official mouthpiece whereby it could make its wants known definitely, spread its ideas and doctrines, and in other ways do for the profession what every other organization representing its particular profession can and does do. For instance, if we could go to Congress with our postal bill taking photographs from the third and placing them in the fourth class with a statement, backed by facts, that every one of the 16,000 studio owners were behind us, Congress would know that this bill—H. R. 12957—by all right and justice to the majority of the craft, should pass—and it *would* pass.

We want you to become one of us, to assist the Association with any suggestions you may have; take advantage of the Winona Lake School of Photography in the summer months, if you so desire; come to the great Conventions of your Associations held every year, where your photographs may be entered; meet your comrades in arms and obtain information, by practical demonstration, of the latest things

METEOR Flash Powder



BRIGHTEST IN THE WORLD

Slow, Normal, Instantaneous and
Ultra-Rapid. At your dealer or
direct. \$1.60 per 2-ounce bottle,
express prepaid to consumer.

JOHN G. MARSHALL
1752 Atlantic Avenue, Brooklyn, N. Y.

AND ALL OTHER PHOTO CHEMICALS

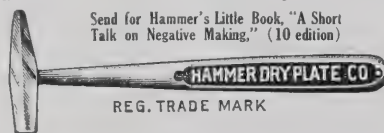
Every phase of winter photography makes
its own demand upon the working qualities
of the dry-plate used.

HAMMER PLATES MEET ALL DEMANDS

Speed, latitude of exposure, brilliancy in the
high-lights and fullness of detail in the shad-
ows, give them the lead over all other plates.

SPECIAL BRANDS FOR SPECIAL NEEDS

*Hammer's Special Extra Fast (red label) and
Extra Fast (blue label) Plates for field and studio
work, and Hammer's Extra Fast Orthochromatic
and D. C. Orthochromatic Plates for color values.*



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7½ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions have been sold as high as **\$100.00**. It has been reprinted in a limited edition of only 1000 copies. *Will you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS

636 Franklin Square, Philadelphia

in photography—in other words, to join with us to aid in bringing about a renaissance of the profession of photography through the Association.

You can rest assured that you will never regret filling in an application blank and returning it to this office accompanied by your check or money order. Enlist with us and then let's go!

Assuring you that your co-operation and assistance during the coming year will be appreciated, and wishing you every success, we beg to remain,

Yours very sincerely,

Photographers' Association of America

A. H. DIEHL, Sewickley, Pa.,
President.

*

Eastern Carolina Photographers' Association

Owing to the prevalence of flu in this section, plans for the meeting of the Eastern Carolina Photographers' Association have been somewhat delayed.

Mr. H. Dempf, of Rocky Mount, at whose studio the next meeting will be held; Mr. W. W. Baker, of Kinston, our secretary, and some others of the officers are meeting with me January 13th to make plans for our "convention" and set the date. Announcement of the date will be mailed all photographers and others interested within a few days.

It is earnestly desired that all photographers in Eastern North Carolina and others interested in the advancement of our profession, also in the improvement of the business side of the craft, become members of our Association. If all those who are interested in this movement will talk and write to the photographers whom they know and urge them to join, it will be of great help.

After completing the organization of this Association in September last, the matter of price standardization was taken up and a commercial list agreed upon. This list can be secured from the Secretary upon application.

The matter of individual and joint advertising was taken up and many ideas advanced. From these discussions much benefit was derived by the members present.

Besides striving at all times for the betterment of our workmanship, an important feature of all future meetings will be the discussion of methods of getting new business, as well as holding old customers and increasing sales to them.

The training program proposed by Mr. Clement was as follows: That members of the Association

who would volunteer to do so take desirable young men or women into their studios for a thorough training in photography upon a paid basis, as is the case with other professions.

The course proposed was six or eight months preliminary training in the studio, then six or eight months at a photographic school for special training in retouching, etching, background and other special features. Then finishing course of six months or more in the studio, making between eighteen months and two years of intensive training.

Considerable interest was manifested in this plan, as the need of really competent help is felt in all studios requiring more than one person.

The dues for active membership (owners and managers of photographic studios) are \$2.50 per year, and for associate membership (employees of studios, also dealers and their representatives) \$1.50 per year.

I sincerely trust you will see fit to put your shoulder to the wheel in an effort to raise the quality of service rendered by our profession and to better our own condition.

Those desiring to join the Association will please mail application and check to Secretary Baker.

*

As a matter of business, every photographer should attend association meetings whenever they take place in his territory.

February 12th and 13th, the Eastern Carolina Photographers' Association will meet at the studio of Mr. H. Dempt, Rocky Mount, N. C. Session opens Monday morning 9 A. M. lasting until Tuesday noon.

You are urged to send four pictures 11 x 14 or smaller, preferably framed, to Mr. H. Dempt, Rocky Mount, one week before the meeting. Pictures received after the 10th will not be hung.

Demonstrators will be there to show the latest in lighting; also some special demonstrations. And, Monday night—a Dutch Supper.

Contact with your brother photographers will stimulate you and improve your studio efforts, keep you abreast of the times and supply an abundance of new ideas.

Remember—February is not your busiest month—and make it a point to attend.

WALTER W. BAKER, *Secretary*
Kinston, N. C.

Brieloff Portable Spotlite

A powerful concentrating spotlite that can be controlled perfectly to give as small or as large a spot as desired.

Literature from dealer or direct on Home-Portrait and Studio Lighting Apparatus.

BRIELOFF MANUFACTURING CO.
33 Union Square - - New York



THE HOUSE THAT SHIPS PROMPTLY

GROSS
Price
Delivery } Service
Quality }

represent the standard of

Gross Mountings

Getting the right things in mountings in quick time, and being pleased with the service, is the recommendation of every user of Gross Mountings. Let us get together and do business.





Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY

IN A BINDER, handy for reference

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: 636 South Franklin Square, Philadelphia

The Profit in Reading

Of course you know how to read.

But just what do you read?

Do you spend your reading hours in the absorption of the miasmatic meanderings of the "Magazine of Mushy Stories" or in the perusal of the imitation news which the 11 A. M. "Last Edition" of the evening papers vainly attempts to make sensational?

What kind of mental food do you offer your brain anyway?

You would not try to build up your body with sawdust, so why think of building up your brain on literary tanbark?

I know it; you are right when you say it is none of my business what you read.

You would be equally right if you were to say that I really do not care what you read—as far as I am concerned.

And yet, I am interested in the general welfare and in the upbuilding of a generation of greater business men to follow the

present generation, and I know you cannot build brains out of literary sewage.

So, instead of cumbering your brain with the typographical hiccoughs of the sensational press, why not read for advancement in your profession, and in your business?

You need to read one good newspaper every day to keep informed on what is going on in your country and state.

You need to read a little fiction now and then for amusement and recreation.

But you certainly want to increase your professional ability, and you must realize that there is no better way than by reading what others have done to become better photographers.

There are plenty of trade journals and periodicals like this one, which contain endless valuable ideas and suggestions about better business and professional methods, and there are house organs or magazines, too.

Keep a book on business or a business

magazine within reach and pick it up whenever opportunity offers.

Read a little business literature each day and you will agree with me at the end of a year that it has paid you a big return.

*

Control of Printing Light

It is a mistake to believe that, in exposing bromide or gaslight papers, a short exposure to a strong light will give as good a result as a longer exposure to a weak one, even allowing that the actual illuminating value of one may be exactly equivalent to that of the other. Experience proves that with very thin negatives much more vigorous prints may be obtained by using a well-subdued light. This is easily obtained by increasing the distance from the light when using a printing frame, but most printing boxes, even when the light is movable, only allow of a variation of a few inches, when very often a good many feet would be necessary. Again, reducing the number of lamps is generally inadequate, a single 16 c.p. lamp being often too intense at close quarters. Probably the most satisfactory "damper" is made of one or more sheets of ordinary thin typewriting paper placed a few inches below the negative. When these are in position a thin negative actually appears to be stronger, and the sensitive film is evidently impressed in the same way. When enlarging, a similar result may be secured by stopping down the lens, a ground-glass screen being placed between the light and the condenser.—*British Journal of Photography.*

*

Good, absent-minded, old Dr. Jones was greatly dependent upon his practical wife. One morning Mrs. Jones sent up an announcement after he had entered the pulpit with a foot-note intended to be private.

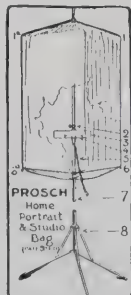
"The Women's Missionary Society," he read aloud, "will meet Wednesday afternoon at three o'clock sharp. Your necktie is crooked; please straighten toward the right."

PROSCH UNIVERSAL BANQUET FLASH BAG

We have completed a set of Banquet Bags that is within the reach of every photographer, and which can be used either alone or in series.

Literature from dealer or direct, on Banquet Bags, and Sunlite Flash Powder

BRIELOFF MANUFACTURING CO. 33 UNION SQUARE
NEW YORK



Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

KANSAS CITY PHOTOGRAPHIC SUPPLY CO.

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—Live-wire coupon solicitor, selling two 8 x 10 photographs at \$1.50. Large Southern tourist city. References in first letter. Address Box 1036, care of BULLETIN OF PHOTOGRAPHY.

WANTED—A good business solicitor. Address—"Studio," care of BULLETIN OF PHOTOGRAPHY.

WANTED—A good all-round man; must be a good operator, retoucher and printer; capable and efficient. For such a man, we have a good steady place. Address Box 1035, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Young man wishes position as operator; home or studio work. First-class experience. Good general workman, except fine retouching. Address Box 1038, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Operator; studio-home; high-class; capable of management. Please state in first letter what you require and best salary. Understand all branches of portraiture. H. A. Carlton, General Delivery, Springfield, Mass.

POSITION WANTED—Expert retoucher, etcher and all-around man desires permanent position. Long experience from first-class studios. Please give offer of salary. Address Box 1037, care of BULLETIN OF PHOTOGRAPHY.

WANTED—Position as retoucher and general assistant by young lady who has had several years' experience in a modern studio. Address A. A., care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—By first-class airbrush and background man. Assist retouching. \$50 per week. Address Box 1034, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Young man desires position as manager of Kodak developing and printing laboratory; twelve years experience; best of references. Address Box No. 1032, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—A retoucher of high quality desires permanent position. Willing to take a sitting when necessary. \$35 per week to start. "Photographer," 723 W. 6th St., Little Rock, Ark.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Up-to-the-minute small studio, in college town of 6,000, in southern Ohio. Rich farming community. No competition in county. \$7,100 yearly business. Unless you have \$2,000 cash, don't waste your time or ours either. Address Box 1039, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Pako Printer, used two months; cost \$135; no reasonable offer refused. Pelouze & Campbell, 317 Broadway, Camden, N. J.

FOR SALE—One No. 3 Markley lamp, with foot switch and stand, and one home-portrait lamp. Both in first-class condition. First reasonable offer takes them. Richard T. Dooner, No. 1822 Chestnut Street, Philadelphia.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS

PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 808

Wednesday, January 31, 1923

Price 5 Cents
\$2.00 per Year, Post Free

With a Portraitist in the Studio

J. EFFEL

HANDS AND FEET : THE FULL LENGTH

As I have said so often before, George, the first thing we have to consider about a full length is the placing of the feet. It is really a very simple matter. Always bearing in mind the rule about the model standing with the weight thrown on one leg, you can scarcely go wrong. The feet are much more amenable than the hands, and an easy "stance" is not difficult to get. I have given you a few illustrations of ladies' feet in easy attitudes, which you ought to put in your scrap book, but if you want a wide range for study, and wish to have at your command all the little tricks of posing cultivated by artists and photographers who have specialized in fashionable portraiture, you cannot do better than study the high class magazines and ladies' fashion journals.

You remember that 15 by 12 group we took at the barracks last month. Well, the sergeant who brought me the orders and collected all the cash is coming in this morning, and I have told Miss Richards to show him up whenever he arrives. We'll take him one or two full lengths, and give him some nice pictures for his trouble, and at the same time we'll have a good model.

There's the 'phone, George, from the reception room, see what it is, my lad. What? Sergeant Wilson in? That's lucky; get them to send him up at once.

Good morning, sergeant, I'm glad you got such a tidy little order for the groups, and that all the boys were delighted with them. I hope you have half-an-hour to spare this morning? Good, we want to experiment with your manly figure. It was awfully decent of you to take all the trouble you did in distributing those pictures, to say nothing of looking after the filthy lucre, so I think the least the firm can do is to award you some portraits of yourself. At the same time you won't mind going through a bit of drill for the benefit of my young recruit here. It will be rather a novel experience for you.

Portraits of soldiers, George, have to conform to certain standards, and it is difficult, indeed, almost impossible, to break away from the conventional. A soldier cannot dig his hands in his pockets, or adopt many of the attitudes which might be quite suitable for a mere civilian. I think you would be hard put to it to produce anything startlingly original of a Tommy, but at the same

Washington the Convention City.— The 1923 Convention of the P. A. of A. will be held in Washington, D. C., JULY 16th to 21st. Hotel Washington will be the headquarters.

time there are faults innumerable in military portraits, so, as usual, we will pay considerable attention to what you must *not* do. At the war time we were asked so often for full lengths "with nothing at the back" that we had to do quite a lot of soldier pictures with white backgrounds, but for my own taste I never liked "sketches" of khaki-clad figures. I think the sergeant will bear me out when I say that the uniform and boots of the ordinary foot slogger were designed for utility rather than beauty, and that the cut and general effect of the habiliments did not suggest pleasing outlines to the artistic eye. So I would say, use a background that will not show up the outlines too much. That dark exterior, with the nicely-balanced light patches on the shadow side, seems to me ideal for soldiers. See that the foreground is put down with meticulous care, George; if you *do* use scenery, for goodness' sake avoid wrinkles and joins, which shatter the illusion and completely destroy your work in lighting and posing.

Now, just come down here, Sergeant, into the firing line. Stand quite easy, facing me. Will you please note, George, that when I am getting a client to pose himself, it is my method to trap him into the position I think suitable, or to get him approximately right without any "handling." Nothing, to my mind, in the work of a portraitist in the studio gives such a bad impression as uncertainty. You need not necessarily start with a preconceived plan—indeed, it is usually by talking to a client while moving about that the best poses are got—but never build up a composition or part of one and then abandon the original idea. Occasionally I make a mistake with a position and realize it in time, but I never let the client know it. I just snap away without drawing the slide, and then proceed to the better pose. Make everything seem simple. When I asked our warrior friend to stand there and face me, there was no accident in the fact that I was standing a good bit to the side of the studio. Most persons dislike being pushed about, or "handled," and I cannot insist too much that

you avoid all unnecessary pawing. At the same time, don't spoil your chance of a good negative because you did not alter some little detail. Always show that you are masterful. If you go to stroke a timid animal, you may run the risk of being bitten if you approach it in a hesitating manner; and a sitter may also feel like biting you. Good clients who want artistic work will, however, invariably be found to be very patient and gracious. When I was a mere boy I had one day to photograph a countess and her two little children. No appointment had been made, and it was explained to the lady that only a junior assistant was available. She decided to risk it, and I was let loose. For a shy boy to be suddenly called upon to photograph a noted beauty with her children was enough to put me into a state of blue funk. I fumbled about, dropped stops, fell over my feet, and was generally uncomfortable, until, with great kindness, the countess told me in a laughing way to "just pull me about any way you like; I'm sure you'll manage beautifully." I will say nothing of the results, except that one of them was subsequently reproduced. What I am endeavoring to show is that had I been treated in a haughty manner, nothing but double exposures and other blunders would have resulted. Give the clients confidence in you, George, and you may safely "handle" them sufficiently to get good pictures.

Now, just as our model is standing there (he is quite comfortable on his feet), I wish to draw your attention to a point of great importance in all full length, three-quarter length, and small groups, the correct balance of curved and straight lines, and the underlying rule that will guide us in this particular is very simple, and I want you to always have it in your mind, particularly when dealing with standing figures. The bold sergeant stands there, his cane under one arm and the other hanging loosely by his side, his pipe held in this hand. Is the position right? Will that look well in a photograph? If it isn't right, then what is wrong, and why is it wrong? I can see you

are not quite satisfied, George, but I don't want you guessing, so we will start all over again with our composition, and that will put you on sure ground.

A man stands on one foot at a time, and the weight is thrown on one leg. That leg is rigid and straight, the other is more or less bent. I am merely recapitulating briefly what we have gone over before. Now look at the sergeant. He is standing on his left leg, but his left arm is also straight, and what is wrong with the composition is that the straight lines are all on one side of the picture and the curves on the other. In standing figures, think of the figure 8 as you draw it. The top right-hand curve flows into the lower left curve, and *vice versa*. The result is a well-balanced figure. Well, just draw the figure 8 with your subjects. Assume that one arm will invariably be bent more than the other. Take this, then, for a good working rule; place a straight leg and a curved arm together, *never two straight limbs or two bent ones on the same side of the picture*. Think constantly of this rule, George; look through scores of old full-lengths and see if the artists worked on my method, or just left the harmony to chance.

Poor old Sergeant Wilson! You've let yourself in for something this morning. You're quite enjoying it? Well, it's good of you to say so. We'll just proceed to put you through it thoroughly. Of course, you must promise not to give the game away. Well, then, change the pipe to the other hand, and put the cane under the opposite arm. There, George, there's the position reconstructed in the fundamentals. You see the body is turned considerably away from the light. The figure is good, and I want to show that. Just a trifle too much ong-bong-pong. Ah! that's better. It is common practice, George, to get stout figures to lean forward. It isn't so easy with the ordinary male subject, but a soldier who is too fat can be taken quite successfully to hide the unpleasing feature. We'll just illustrate the point. Bring both your

hands in front, Sergeant, and hold your cane. No, not like that, with the hands wide apart; that might do all right with a slim sort of chap if we wanted to show his waist-line, but it is camouflage we are aiming at here. Clasp your hands together. Now let me manipulate them for the benefit of my pupil. Fetch me down a walking-stick, George; this little swagger article is too short for what I am endeavoring to do. Put both hands on the stick, Sergeant, and hide one with the other. Now throw the body well forward, and press the hands down; quite a good way of steadying up an irascible and fidgety old major, who would wither us up, George, if a head-rest was mentioned. See now, the upper arms of our model are straight by his sides, and from the elbows converging downwards to the hands, the fore-arms make a V shape across the equator of "little Mary." We'll take one like this, and then, before we do another position, George, I suggest that you take a right bad one, conserving all the width of the figure; the two will then be good examples for your scrap-book.

We have not yet considered the view of the face or the scheme of lighting. In posing, I start from the feet, and in lighting I commence in comparative darkness. I assure you, George, you cannot improve on those sound methods. Well, what think you of Sergeant Wilson's face? A fine type of the "roast beef of old England" countenance with very slight projections, so we must keep the lighting narrow. The body is turned a good bit away from the light, so we will turn the head back again a little, but not too much, as that would shorten the neck, which, as you see, is short enough. The face, at what we speak of as three-quarter, will about do—keep the second ear out, George—and the eyes slightly in advance of the turn ought to look straight at the camera. I have noticed that many splendid camera artists are very careful with the lighting of busts and half-lengths, but when they get up to full lengths the studio is invariably flooded with light. This

tendency is due, I am sure, to adherence to the old "axiom" about the light coming from one unbroken source—an axiom, by the way, the breaking of which did a great deal to build up the reputation of Reutlinger as a fashion-plate photographer. Thanks largely to manufacturers who have magic lanterns to sell, we are now breaking all unbreakable rules. A khaki uniform requires a good flood of light, which for the face we have here would be too broad. Obviously, in the old-fashioned "all-one-piece" style of lighting both the face and the clothing could not have been treated as they would have been, had they been separate studies. As in a full length one works for the general effect, it is easy to see why full lengths are so frequently over lighted. Of course, there must be a little give and take between what is right for the head and what is best for the whole figure in the way of lighting, but with modern methods much better general effects can be obtained. In the present case I light the figure with a comparatively far-away front light, and then finish off, as it were, with a little bit of good direct severely side light. With all faces of low projections, work for relief; it has long been a practice with me to get a touch of light behind such sitters. I leave a fairly good bit of shadow on the face here. With a fat face, resist the temptation to use the reflector much. Well, then, there is the lighting and the position. Is there anything wrong, or may we just snap away? Yes, there is the matter of the hands again. Turn them outward, so that if the subject looked down he would be regarding the backs. You will see now that only the edge of one hand is really seen by the camera. In this or similar positions a glove—not a pair—may be used, but remember that it looks like a glove and not an old rag. Well, then, go ahead, George, and then build up another full-length as different as you choose. You have a fine chance here with a very docile model, so take full advantage of it. There was a neat little revolving platform of about 3 ft. in

diameter which I saw in the studio of a clever Italian worker. This photographer maintained that a properly-posed figure should be like a statue—that is, to look right all round. Certainly it was a clever adjunct to the student. Well, just make your victim turn about for you as you want, and select the best you can. I would say after that, take a three-quarter length and a bust without cap.

Well, Sergeant, I leave you at George's mercy. Call round this day week and we will have proofs ready for you. Cheerio!—*The British Journal of Photography.*

The Old Photographer Talks

"My wife is not much of a mechanic," ventured the Old Photographer as he slowly seated himself in the best chair in the reception room, "but she has an eye for bargains and a good heart.

"It was these characteristics that lead her to waste a lot of time on agents that came around and tried to sell just about everything you find in a mail order house catalogue.

"Well, one day a chap came through showing a sort of jack-knife with all the comforts of home attached to it. It was supposed to be a camper's knife, and I'll admit I was kind of glad my wife bought it. There was a knife, fork, and spoon that folded with the handle, besides a can opener, a cork-screw, and some other contraptions.

"So the next time we took the river trip I left about half my usual supply of cutlery at home, relying on this knife to do most of the work. My friend was kind of skeptical, so he took his usual layout of stuff.

"Everything went fine until dinner time. The blade seemed to cut in fine shape, and although the can opener worked fairly well, my friend opened a can of beef before I got halfway around a can of corn. I was being joked a bit about the knife but didn't care because it sure made light packing. Things went from bad to worse, though. The knife worked all right, it did everything the agent said it would do, but it seemed that my

friend worked a lot easier and better with his variety of equipment.

"It was when we started to eat that I gave up. You see, when I wanted to stir my coffee I had to fold in the fork and pull out the spoon. And that wasn't all. I couldn't cut my meat because the knife and fork were in the same handle!"

The Old Photographer chuckled and then continued, "I sort of learned from that knife that when a thing is made to do one or two things well it is much better than a Jack-of-all-Trades. The biggest jobs are done nowadays by the specialists, and I sort of decided that if you make a thing do too much, it doesn't do everything real well. Now that knife was a good knife—but it wasn't a very efficient mess kit.

"Take my lenses, for instance, I used to have just one lens—we all did in the old days—and I used to figure that it did just about everything I wanted it to in first rate shape. But a fellow sold me a longer focus lens and now I wonder how I ever got along with just one lens. I haven't got much of a collection of lenses yet, but every time I add to it, I get better work."

The old man's face sort of beamed with pride as he said, "I guess that's why folks tell me I'm still *the* photographer in my town."—*Photographic Digest*.

*

Folder Postcards and Portraits

J. B. GALE

Local price-cutters having forced the price of postcards down to \$1.00 per dozen, at which figure there is no profit, I evolved a scheme to thwart them, which may be worth while passing along for the benefit of others. The cut illustrates the sample. The views are the exterior and interior of a church and the parsonage.

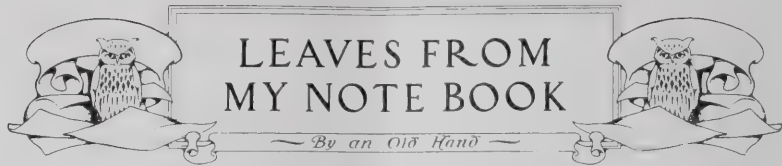
By mounting them on a piece of mounting paper, I was able to sell them for 50c the three, thus getting me at the rate of \$2.00 per dozen.

I work the same scheme in my home portrait work. Often I go to a home and take

sometimes as many as one dozen exposures. From these I pick half a dozen of the best ones and mount them in the same way, submitting them as proofs. Usually they are liked so well. I obtain orders of a dozen or more. I get higher prices than if I sold the pictures separately.



Reproduction of Mr. Gale's Folder



LEAVES FROM MY NOTE BOOK

By an Old Hand

Walter L. Brind, M. A. F. Z. S., the well known author and photographer, has opened a studio at 145 West 45th street, New York city, where he takes "still" photographs and films of sitters in quest of movie engagements.

*

T. G. Wiley, formerly of the Standard Slide Company, now represents the National Photographers, 729 Seventh Avenue, New York.

*

Charles V. Henkel, formerly of Meyrowitz, New York, is the patentee of a method of motion picture stereoscopic projection which does not require the use of eyepieces. In an interview recently, Mr. Henkel declared that his method is perfectly practicable; before launching it he decided to wait until other methods involving the use of eyepieces had been brought before the public.

*

Those methods are described by Strauss in an article published in *The Camera* for February to which the reader is referred for full particulars. Stereoscopic projection is of interest scientifically but the public at large steadfastly refuses to grow enthusiastic over it.

*

I rub my eyes at seeing in the British exchanges that the Ilford Company, Imperial and others are now making roll film. My word! How they fought against the Kodak Company during the years 1890-on. Now they are following suit.

*

In 1903 a mass of insincere trash was printed in one of the publications about a "Free" Camera Club. The Camera always was free of course, but it remained for American enterprise to make it universally popular. George Eastman was a man

of vision, whereas the London shopkeepers, defended by Mr. Child Bayley and Mr. A. C. Brookes, could not then see beyond the tips of their noses.

*

Of course times change and we with them, and maybe a more enlightened spirit of toleration now prevails in the English "metropolis;" but I doubt it.

*

My old friend, P. R. Salmon, F. R. P. S. (how portentous those four initials look, to be sure), credits Archbishop Fenelon, in the sixteenth century, with the suggestion of photography. Omar Khayyam, the Persian poet and astronomer, also had ideas on the subject in the tenth century.

*

And Omar the tentmaker is a modern writer. Try again, "P. R."

*

I was much interested in reading a paper by Mr. Wastell, on "The Evolution of the Lantern Slide." But I fear that the author's history is untrustworthy. According to authorities, J. B. della Porta did not invent either the camera or the camera obscura. "The time has come to talk of many things" and Waterhouse casts doubt on many conventionalities of photographic history. I beg to refer Mr. Wastell to the article "Camera" in the XI edition of "Encyclopedia Britannica."

*

I shall soon be signing myself "yours necrologically" for so many of my old friends are joining—have joined—the great majority; in which, of course, there is a Providence "else what," to quote Mr. Weller (Dickens) "would become of the undertakers?" Oddly enough, I possess all of that buoyancy of youth inseparable from the contemplative side of photography.



A. T. Bridgman
Vancouver, B. C.



Gerhard Sisters
St. Louis, Mo.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, *Secretary P. A. of A., Sewickley, Pa.*

The Board of the P. A. of A. Will Discuss Convention

The Executive Board will hold a meeting at the Hotel Washington, Washington, D. C., on February 5th, at which time they will discuss the possibilities of Washington, D. C., as the next national convention city. The Convention Hall, which is being erected there, is not near completion, and it is considered problematical whether it will be in shape by July to take on our convention. For that and other reasons, and so there may be no delay or disappointment, the Executive Board will investigate matters personally with a representative of the Manufacturers' Bureau and decide whether it is advisable to take chances on this building being incomplete at convention time.

Pittsburgh, Pa., is very enthusiastic for the convention, and, at a recent meeting of the Pittsburgh Section, tendered an invitation to the Board to hold their meeting this year in the "Steel City." Previous conventions held here by the Middle Atlantic States have always been very well attended and there are ample provisions for holding a convention.

First New Member a Woman

The membership drive now under way resulted in a woman being the first new member under the wire for active membership. Miss Nola Pattison, of Indiana, Pa., forwarded her application for active membership just one day after general circularization had been made, and was wel-

comed as the first of a host of others that will affiliate during the next two weeks.

While the Association does not ask the traveling men of various manufacturers and dealers to put themselves or their customers out in any manner in order to obtain members for this Association, it has requested these traveling men to boost the organization just as it has so asked every member. And we feel sure that Mr. A. C. Gorsuch, of the Fowler & Slater Company, of Cleveland, Ohio, gave us a fine boost with Miss Pattison as well as with other eligibles.

Miss Babbette Johannesberg, Cleveland, Ohio, who was in charge of the reoutching department at Winona Lake School last year, mailed in her application for associate membership just in time to get second place on the list.

Vet Wants Photos

Just received a letter from J. D. Black, 332 Hawthorne St., Brooklyn, N. Y., asking whether he can get the following pictures: 114th Inf., made at Anniston by the Richards Film Service, and Co. "C," 113th Inf., taken at Camp Merritt, spring of 1919. Anyone who can favor this ex-service man with any information should do so.

Correction in Annual

The address of Leonard G. Hyman was incorrectly given in the 1922 Annual as 1541 Corcoran St., N. W., Washington, D. C. It should have been 1451 Corcoran St., N. W. Mr. Hyman recently had two of the Association loan collections and compliments the office on them.

Lyle B. Tyler is There!

It is unusual for an organization to receive the kind of co-operation that has been given it by Mr. Lyle B. Tyler, Secretary of the P. P. A., of Central Iowa, and we surely pin the medal on him.

In a well-written circular he has asked every member of his organization and others who are not members to write a letter to their Congressmen on the P. A. of A. Postal Bill H. R. 12957. He gives a general form for such a letter in his circular and requests that the letters be sent immediately.

Not satisfied with this, he has asked every member to drop him a card when that member has written his letter, so that the name can be checked from his list. Tyler is going to get them all or know the reason why. This kind of work will put anything over.

Association Letterhead Cuts

For the further information of members who are paying their 1923 dues and requesting letterhead cuts, the following are the sizes that can be obtained:

- No. 1— $\frac{1}{2}$ inch.
- No. 2— $\frac{3}{4}$ inch.
- No. 3—1 inch.
- No. 4— $1\frac{1}{4}$ inch.
- No. 5— $1\frac{1}{2}$ inch.
- No. 6—2 inches.

The first three sizes are the ones generally used and the small half-inch cut, No. 1, is sometimes used for business cards.

More Concerning Newspapers

Recently there appeared in these columns a complaint with regard to a matter that has been a bone of contention for many years among photographers—the attitude of the newspapers toward the photographers when pictures taken by the photographers are published. There seems to be no efficient way in which to get around this matter—at least complaints are coming in from every section of the country with regard to it. A recent letter states:

"We have been finishing pictures for the newspapers here and charging them for the work. Recently one of our photographers made an agreement with the papers to furnish all pictures and make sittings free of charge for the papers, if they will give him the credit line. In order to meet this competition we are all compelled to do the newspaper work free of charge.

"We carry an advertising contract with the newspapers and advertising the year round, and we pay for it . . . I claim that the newspapers should give us credit out of courtesy and pay for the pictures besides. I believe that is the practice of the large papers and I would like you to find out if I am right . . ."

In answer to the last question, it must be stated that it is not the practice of the large papers to pay for pictures and give the credit line in addition unless they are compelled to do so by agreement or copyright.

We would like to get some views as to a possible remedy for this matter from the members with a view of taking the matter up.

[Secretary Cook, in his notes, expresses a doubt of the new Convention Hall in Washington, D. C., being ready in time for the coming National Convention. This is true, to an extent, but it does not debar Washington from being the proper place. Another, or the old Convention Hall—a hall about 200 by 500 feet—is available, we believe, should the new one not be ready, and Washington has ample hotel facilities.

Pittsburgh is a fine city and hospitable, but the hotel facilities are totally inadequate. We have had experience with the excessive charges for rates and the difficulty in getting accommodations.

We can say let it be Washington, and it will be the best drawing card the P. A. of A. has ever had.—Ed. B. of P.]

*

"I have decided to call my home brew 'frog'," remarked Brooks.

"Why?" asked Love.

"Because it has plenty of hops, but not much kick," replied Brooks.



DISPLAY OF BROWN & REHBAUM, INC., MILWAUKEE, WIS., AT THE RECENT WISCONSIN PRODUCTS EXPOSITION, HELD IN MILWAUKEE

The problem of advertising for the strictly commercial photographer is always a hard one to solve. In most cities there are at different times of the year expositions and shows which are held for the purpose of exhibiting various products that are manufactured. Our firm always makes it a practice to have a neat exhibit ready to set up on short notice. The enclosed photograph shows our method of display at the recent Wisconsin Products Exposition, held in Milwaukee.

There were exhibited over two million dollars worth of products manufactured in Wisconsin. At least one-third of these concerns we have done business with, and we find that at these expositions we get in closer contact with our customers. They more or less visit our booth and see the different classes of work we are able to produce. This you must admit is worth a

great deal. You can get underneath the advertising man's hide, which is almost impossible to do when you call upon him at his office.

The Exposition was viewed by over one hundred thousand people during the week and we received many compliments upon the high-class of work. We also had in a conspicuous place, the original photographs on which we were awarded Blue Ribbons at the National Photographers' Convention in Milwaukee in 1920—Buffalo 1921—Kansas City 1922. We consider this our most effective form of advertising. We distributed direct to each exhibitor one of our advertising pencils.

We try to get appointed Official Photographers, but this cannot always be worked. If one is on the job with a nice exhibit, the exhibitors who want pictures will find where he is located.

Does it pay? Judge for yourself. We made one hundred and five 8 x 10 negatives of the different booths which averaged, with prints, about \$6.00, which, besides the six 11 x 14 negatives of general views of the Show with prints, brought in \$75 extra. Our space and general expense amounted to about \$100. So you must admit this is a very clever way to keep our name before the firms that are apt to use commercial photographs.

BROWN & REHBAUM.

*

Temptation

C. H. CLAUDY

It comes in various guises to us all, be our work what it may. Always it comes to the same thing in the end; the temptation to forget the future for the sake of the immediate profit.

The seller of shoes has a few pairs left of a certain style; odd sizes, perhaps. He marks them down and sells them on their price alone; perhaps to people they do not quite fit. He is willing to forego the reputation he is trying to build up for the sake of "getting his money out" of those few pair of shoes.

A haberdasher has a couple of silk shirts left over; he persuades me to buy them because they are "so cheap" even though they are a quarter of a size too big for me. And every time I put them on, I curse the shades of his ancestors, and buy elsewhere next time.

The piano merchant who is over-eager to take in a second-hand instrument in trade, who allows too much on it, and then passes his loss over to a customer by charging a higher price than the second-hand market for pianos justifies, hurts his reputation for the sake of the present profit.

The photographer has many such temptations. Let him who is without blame object when it is said that to all photographers comes the temptation to sell to the sitter a set of pictures from a proof which is not wholly satisfactory, rather than go to the trouble of making another sitting. Agreed,

all good photographers will make the second sitting; but are there many who do not instruct their salespeople to try to make a customer satisfied with one proof of the several made? "Why, I think this one is excellent; that fold in the dress can be retouched away and the expression is charming . . ." you know the line of talk the clever receptionist can and does hand out.

There are many people in this world who have not the faculty of saying "no!" and meaning it. They are the people who can be persuaded to buy what they do not really want. They are the meek, the humble, the easily influenced.

But their money is worth just as much as the dollars of those who know what they want and propose to have it! Photographers can easily get away with it once; next time, the easily-persuaded person, remembering the lack of satisfaction with the picture she really didn't like, goes somewhere else.

Reputation is a tender plant. It is hard to grow. It requires constant attention. It must be watered and sunned, pruned and weeded, with exceeding care. Neglect it even for a day, and a leaf of the tender plant droops and dies. Unless one is in business for the immediate present, the transient custom only, the future is worth more than present. There should be no such thing as "good enough." The thought, "Oh, she'll be satisfied when she gets it home," should never be acted upon.

Make her satisfied not *then*, but *now*. Be sure she is happy in the pictures you have made. If she isn't, don't wait for her to ask for the second sitting; suggest it. The few plates you spend, the time you spend, the proof paper you spend, are as nothing in dollars and cents value, compared to the satisfaction of your customer. Let her go away and tell her friend what a nice person you are, how hard you work, how difficult a subject she was (it's a funny thing, but being a difficult subject is a matter of great pride to many women!).

HIGGINS'

PHOTO MOUNTER PASTE



THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

Let her explain how poor the first bunch of proofs were and how excellent the second, after she had pointed certain things out to you; let her show her pictures with genuine delight in their beauty, and you not only are sure of her re-orders but are reasonably certain that her friends will also remember you when they, too, want pictures.

But let her leave and say to her friends, "I had so much trouble getting a good picture . . . I don't think it's very good, but Mr. Smith persuaded me it was . . . do you think it's a good likeness?" and you at once open the road for criticism, and for the next statement, "I don't think I'll go to Smith next fall . . . I'll try Jones. He made a beautiful picture of my sister . . ." and to Jones she goes!

Oh, I know it's exasperating to have to make a lot of new negatives when you know in your heart that you can't do any better than you have done. There is no accounting for the queer notions sitters have about their portraits! But the secret vanity that is in us all often accounts for much in the way of objections; she won't confess it to you, but the lovely picture you like doesn't suit her because her eyes look too close, or her cheeks too fat or her dress too skimpy or something! Lots of people won't admit the thing of which they are really vain . . . I, for instance, have a horror of becoming stout, and bath-room scales and the tailor's measurements are matters of deep concern to me! Do you think I'd take a picture of me that looked like the comfortable middle-

aged and well-filled-out person I guess I am (only I won't admit it!)? Not by a whole lot! And if you think I'd *tell* you that I didn't like a picture because it looked like the fat boy in the circus, you are very much mistaken! If you provide me with a pale and hollow-eyed portrait that looks as if it were made the morning after the night before, and sort of peeked and thin, I'll grab at it! But *tell*? Never! You just have to wallow around in enough sittings to suit me. And I am "just folks" and there are millions more like me!

Temptation comes to us all; he travels fastest and far, who can't see the present profit when there is any question of the future satisfaction of his customer.

Distorted Photographic History

"Fools rush in where angels fear to tread." The centenary of the "originator" of the dry plate process, Henry J. Newton, is announced for February. Newton, we are gravely assured, "invented" the first collodion emulsion in 1875; and is known as the "father of the process."

Mr. Newton was a successful piano-maker, with many hobbies and much money. He owned a great deal of real estate in New York City:—

"His recreation was sketching and painting from nature, and he became fond of employing the art of the photographer to catch quick and transitory effects. He began extensive experimentation with photography, and his discovery of the first

permanent collodion solution was one of the most notable results.

"He produced a permanent collodion emulsion, which was made with an excess of silver, which was allowed to remain until it reached its maximum of sensitiveness, when the free silver was removed by the addition of a chloride with which it combined, forming a chloride of silver that remained in conjunction with the bromide of silver and formed the emulsion.

"Next the process of development became the absorbing question. Ammonia was the only alkali used, but it was unsatisfactory, and Mr. Newton finally, after experimenting with different alkalis, found the carbonates of soda and potash successful substitutes for ammonia.

"He originated also the parafine paper negative, which facilitated immensely the process of photography.

"For many years before his death, which occurred in this city in 1895, as the result of a street accident, Mr. Newton was the leader of the organized spiritualists in the United States, and gave generously to the cause."

Mr. Newton's reputation ranked high in our minds thirty years ago, by the courtesy of the late J. Traill Taylor; but we think injustice is done to his memory, and to photographic history, by the observance of this centennial.

In the first place, Sayce and Bolton (see Chapman Jones' "Science and Practice of Photography" published in 1895), produced Collodion Emulsions in 1864, thus antedating Newton by eleven years.

Then again the writer of this article used paper for negatives in the early 80's. And Newton's discoveries, in development, were no discoveries at all.

"Someone has blundered;" but we hope it is not too late to rectify the blunder. Mr. Newton "invented" nothing in photography.

*

Rastus—"Keep yo' head down, big boy, hyah comes a German division."

Rastus (peeking out)—"Division? Dat aint no division. Dat's multumplication!"

Backgrounds to Full Lengths

The full length figure in portraiture is of more frequent occurrence, just now, than formerly when it was little indulged in, for the obvious reason that it made the figure look somewhat out of its usual environment.

Landscapes or cathedral pillars and arches were then the selected background setting, and of a truth seldom in conformity with the pose, costume or general action of the model.

Elaboration of architectural features gave the picture a stilted look, and grand expanse of illimitable landscape with the figure turned from its contemplation, made the subject look false or unnatural.

But when home portraiture came into vogue, the full figure representation was the general procedure, and as the room or garden surroundings were eminently in accord with the pose and arrangement of the figure or figures—a pleasing and natural effect resulted.

Nevertheless, there is need of study of relation between background setting in a figure, even when home portraits are made, for care must be had to see that the lines and areas of the accessories must conform to the general distribution of these elements in the principal feature of the picture. For instance, the perspective must be such that the figures are made the essential motive, and so the vanishing lines must not be in perspective which gives distortion. We see much excellent work which keeps the background of the room in good relation, avoiding confusion of line with the lines of the figure and the costume, but sometimes this is neglected, with the following of disastrous results, nullifying all the fine effect of the figure pose.

Drapery hangings are of great assistance as background to full lengths and frequently the disposal of them gives just the nice relief to the figure, which is so charming. The figure stands out properly.

Drapery is consonant with room entourage and always looks appropriate, besides,



Select

HALOID PORTRAYA

for DISTINCTIVE PORTRAITS

with a choice of eleven distinctive surfaces

for the Season's Portraits

Portraya prints are equally attractive
in warm black or in sepia.

Samples, Print and Booklet on request.

The HALOID *Company*, Rochester, N. Y.

NEW YORK OFFICE

BOSTON OFFICE

CHICAGO OFFICE

225 Fifth Ave.

101 Tremont St. at Bromfield

68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street

HALOID



Sunlite Flash Powder

"The Light That Never Fails"

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lamps and other products.

BRIELOFF MANUFACTURING CO., 33 Union Square, New York

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY
110 WEST 32ND ST., NEW YORK

Pictorial Photography in America

1922 Edition—Price, \$3.50

Besides the 76 pictures giving representation of the work of the exponents of Art in America, the book is also made interesting by the well-written papers on photo art.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

Burnet's Essays on Art

The standard Art Book of the world.
A reprint—better than the original
edition—\$2.00; Postage 15 cents.

F. V. CHAMBERS, 636 Franklin Square, Philadelphia

FOR SALE

Bound volumes of the BULLETIN OF PHOTOGRAPHY

January to June, 1917
July to December, 1918
January to June, 1920
July to December, 1921
January to June, 1922

Leather back and corners; cloth sides.
Price, \$2.50 net. Postage free.

Valuable information right at hand, indexed and
substantially bound.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

it may be used to relieve parts of the figure which need relief to soften down portions needing some repression. You may see how it is possible to lose some bad part of the figure in the darker folds, so much easier than when a plain surface is behind the figure.

Raphael is a master of masters in managing drapery backgrounds—and the student should study this feature of his work when he essays full length figures, and never project them against a plain background.

Van Dyke, too, gives us some fine examples of drapery for full length figures. In fact, most of the distinguished painters appreciate the value of curtains and hangings in the artistic relief of the figure.

Our Legal Department

How You Can Be Taxed as a Business Man

As personal and business expenses everywhere go up, municipal expenses also go up, and I find over the country an increasing tendency on the part of large and small municipalities to pass what are known as occupation or business taxes, *i. e.*, taxes assessed against the various lines of business carried on locally.

I have received some letters from correspondents about these taxes. One reader of these articles from New York State writes me that his town is running behind financially, and that Councils are talking of passing an occupation tax. He asks me to write something about the right of a municipality to enact a tax against a business man merely because he is in business, individuals not being subject to it at all. Possibly the subject would be interesting to the readers hereof generally, as some of them already pay occupation taxes, and others may be asked to pay them at any time.

The law gives to a State, city or other municipality a rather large authority to levy occupation taxes. Naturally an occupation tax is a tax on business, and these exactions

have been fought many times by business. The history of the cases shows that occupation taxes have always been sustained when (1) they were uniform; when (2) they were reasonable, and (3) when under the guise of tax or license they did not destroy or tend to destroy a business.

The objections most urged against this form of taxation are that it unfairly picks out some special kinds of business to tax, and second that the tax is excessive and confiscatory and constitutes an undue burden upon business.

Subject to these objections courts have upheld taxes which classified business into different groups and taxed some groups and not others; which based an occupation tax on the amount of business done; which charged retailers a higher tax than wholesalers; which based the occupation tax on the population of the city in which the business was conducted; which taxed one branch of a business one way and another branch another.

So long as there is a real basis for classification the law will uphold it, but the minute somebody tries to base occupation taxes on a purely artificial and arbitrary classification, the law will stop it. For instance, in a Missouri city somebody got the idea that merchants ought to be compelled to stick to their own lines. That druggists, for instance, ought not to be allowed—at least not without paying something for the privilege—to sell stationery, candy, etc. So an ordinance was passed dividing all merchandise into several groups and imposing a special tax against anybody who sold goods belonging to more than one group. This was declared unconstitutional on the ground that there was no real basis for the classification.

The rule is that, first, that there shall be a reasonable basis for classification, and, second, that all the members of the particular classification shall be taxed alike. Subject to this there is nothing to prevent the Legislature, or any other municipality

Every phase of winter photography makes its own demand upon the working qualities of the dry-plate used.

HAMMER PLATES

MEET ALL DEMANDS

Speed, latitude of exposure, brilliancy in the high-lights and fullness of detail in the shadows, give them the lead over all other plates.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

METEOR Flash Powder



BRIGHTEST IN THE WORLD

Slow, Normal, Instantaneous and Ultra-Rapid. At your dealer or direct. \$1.60 per 2-ounce bottle, express prepaid to consumer.

JOHN G. MARSHALL

1752 Atlantic Avenue, Brooklyn, N. Y.

AND ALL OTHER PHOTO CHEMICALS

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

having the taxing power, from taxing hardware dealers alone, leaving other occupations exempt.

Above all, taxes against business, or occupation taxes, must be reasonable and must not cast an undue burden upon business. If they do that they will be set aside. The latest case which illustrates this has just been reported. It arose in Waynesboro, Ga., where the City Council imposed a tax of \$300 against ice dealers, with an additional tax of \$100 for every wagon used to deliver ice. This produced a disastrous effect on the ice business in Waynesboro. There were three ice dealers before the tax was enacted, afterward there was only one, because the other two couldn't afford to pay. That gave a monopoly to the remaining one, which some people thought was the secret object all along. One of the two dealers who were forced out attacked the tax on the ground that it was unreasonable and confiscatory. The court decided that it was and threw it out. The following extract from the decision will show its reasoning:

The presumption is always in favor of the reasonableness of the tax, and the burden is upon the plaintiff to establish the fact that it is unreasonable or prohibitive. Is it shown under the facts of this case that the occupation tax imposed upon the plaintiff by this ordinance is unreasonable, prohibitive or confiscatory? The undisputed evidence shows that the tax has driven out of the ice business one of the three ice dealers in the city of Waynesboro and prohibits the plaintiff, one of these three ice dealers, from continuing this business in the city. This leaves the Waynesboro Ice Association as the sole ice dealer in Waynesboro and gives to this association a monopoly of the ice business in that city. The effect of this tax has been prohibitive as to all dealers in ice except this association.

The plaintiff asserts that his net earnings amounted to only \$2,000 per

annum, and this ordinance imposes a tax of 30 per cent. on that amount. The city contends that the plaintiff had been making a net income of \$10,000 per annum. Even according to the contention of the city, he was making this amount of net income before the Waynesboro Ice Association began to make and sell ice in Waynesboro. Since the plaintiff has been compelled to meet this new competition he has been able to do only about half as much business as he had been doing prior to the levying of this tax. It is shown that there are consumed in Waynesboro annually 25,000 to 27,000 tons of ice. The inference may be fairly drawn from the evidence that the plaintiff will hereafter sell not more than one-half of this amount of ice consumed in that city. In that event he will pay 12 per cent. more upon his net income as an occupation tax. But assuming that the plaintiff could earn \$10,000 per annum, this occupation tax amounts to 6 per cent. of that amount.

Subject to these restrictions and qualifications, a State, or a county, or a city, or a town or township, can, if the legal power has been given it, impose an occupation tax even against businesses that have already paid a license fee, it making no difference whether the business is conducted by an individual, partnership or corporation.

(Copyright by Elton J. Buckley.)

*

You don't find out about anything you don't ask about.

March 19, 20, 21 and 22, 1923

are the dates selected
for the convention of the

Missouri Valley Photographers' Association
at Kansas City, Mo.

E. V. KING, Secretary, 827 Kansas Ave., Topeka, Kans.

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | | |
|-----|----|---------------------------------------|
| No. | 1 | Modern Lenses (1899) |
| | 3 | Hand-Camera Work |
| | 6 | Orthochromatic Photography |
| | 7 | Platinotype Process |
| | 8 | Photography at Home |
| | 11 | Developers and Development |
| | 13 | Photographing Flowers, etc. |
| | 14 | Street Photography |
| | 15 | Intensification and Reduction |
| | 18 | Chemical Notions for Photographers |
| | 23 | Photographic Manipulations |
| | 25 | Landscape Photography |
| | 26 | Telephotography |
| | 21 | Albumen and Plain Paper Printing |
| | 31 | Photographing at Night |
| | 33 | The Dark-Room |
| | 37 | Film Photography |
| | 40 | Platinotype Modifications |
| | 45 | More About Orthochromatic Photography |
| | 74 | Intensifying and Reducing Negatives |
| | 76 | The Hand Camera |
| | 78 | Printing Papers |
| | 83 | Coloring Lantern Slides |
| | 88 | Photography by Flashlight |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

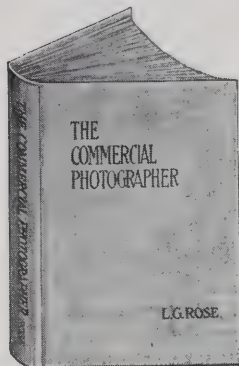
FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Means for Recovering Over-Payments —Claims for Refund and Credit— New Provisions Less Onerous

JOHN G. HERNDON, JR.

Copyright, 1922, by Public Ledger Company

Suppose that, having filed your 1922 return, you find you have overpaid your tax. How you may recover your over-payment naturally vitally concerns you. The answer is that you may file either a claim for refund or for credit. A claim for credit will be proper if you owe a further tax against which to apply the amount of your excessive payment. If you have no unpaid tax against which to offset a claim for credit you should file a claim for refund.

When your claim is audited you will be advised from Washington of the result. If you asked for a refund and your claim has been acted upon favorably, you will receive in due course a check for the sum due you. "In due course" means when funds are available from which reimbursement may be made. If the over-payment is due to an error in arithmetic apparent on the face of the return, a refund check may be mailed directly from the office of the collector for the district where you filed your return.

If you file a claim for refund and six months pass by before you hear from the Commissioner concerning it, you may bring suit to recover it, if you desire to do so. If, however, you have filed a claim for the abatement of a tax and the Commissioner has decided against you, and you have then paid the tax said to be due, you cannot bring suit until you have filed a claim for refund and it has been rejected, or six months have elapsed without any action thereon being taken.

MORE EXPEDITIOUS HANDLING OF CLAIMS

About the time the Revenue Act of 1921 was passed work in connection with the handling of claims in Washington had become so voluminous that the Commissioner of Internal Revenue, in the hope of simplifying that work, issued regulations providing for the more expeditious handling of refund, credit and abatement claims.

As one step in simplification, it was provided that a taxpayer need not file a claim where over-payment is discovered as a result of an audit. It had been the rule that, even though an examination had been made of a person's tax liability and the department had arrived at the conclusion that the tax had been over-paid, the taxpayer was given no allowance for such over-payment until he had made application therefor.

Section 3230 of the Revised Statutes authorizes the Commissioner to remit and pay back all taxes erroneously or illegally assessed or collected, or penalties collected without authorization, and all taxes that appear to be unjustly assessed or excessive in amount or in any manner wrongfully collected.

Section 3228 has been amended to provide that all claims for the refund or crediting of any internal revenue tax alleged to have been erro-

neously or illegally assessed or collected, or of any penalty alleged to have been collected without authority or of any sum alleged to have been excessive or in any manner wrongfully collected, must be presented to the Commissioner within four years next after payment of such tax penalty or sum.

APPLIES RETROACTIVELY TO REFUNDS

This section applies retroactively to claims for refund under the Revenue Acts of 1916, 1917 and 1918. If, however, the claim for refund or credit is filed in accordance with the provision of Section 252 of the Revenue Act of 1921 the taxpayer will lose none of his rights because of the provision just cited in the Revised Statutes. The section of the law to which reference has just been made authorizes a person who claims to have overpaid a tax a period of five years from the date when the return was due within which he must file a claim for credit or refund.

It is further provided, however, that if a taxpayer's invested capital in 1917, or a subsequent year, was decreased because of deductions which the Commissioner says should have been claimed, but which were not allowed him in a previous return, then, in spite of all other provisions of the law, and even the lapse of more than five years, the amount of such over-payment of tax shall be refunded or credited to the taxpayer without the necessity of his filing any claim therefor.

This is an entirely new provision and makes for much greater justice than has prevailed in any of our preceding tax laws, insofar as this particular item is concerned.

Along the same line, it is well to note that another new provision requires interest at the rate of one-half of 1 per cent a month shall be allowed on all claims for refund and credit if the over-payment was made under a specific protest setting forth in detail the basis of and reasons for such protest, or if such amount was not paid under protest, but was paid pursuant to an additional assessment, or in any other event after the lapse of six months from the date of filing the claim for refund or credit.

*

North Central Photographers' Association

At a meeting of the Executive Board of the North Central Photographers' Association, held in Minneapolis, January 22nd, the dates for the coming Convention were fixed for September 24th to 27th, at the Fort Des Moines Hotel, at Des Moines, Iowa. The dates and location for this year are ideal, both for photographers and manufacturers. President H. E. Voiland, of Sioux City, is working on a program that promises to be different.

Announcements of this will be made later on. Photographers in the North Central Territory should mark the dates *now* and *plan accordingly*.

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover 507 page, gilt edged

Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

Economy Misapplied

When an era of depression takes hold of an industry and the industry fully realizes it, attention is quickly diverted from income to outgo. The overhead, the payroll and other disbursements loom up as monstrous enemies.

First of all, the small and insignificant ones are laid at rest. Then with whetted appetites the more formidable ones are grappled with. The art of holding what we have crowds aside the art of getting more. And slowly but surely we develop a one-way business and a one-sided organization—a business with the outgo plugged up and an organization trained to keep the plug in good and tight. And this is called economy.

Retrenchment becomes necessary at times in the best of business. Emergencies often require drastic actions. But it is a bad thing to become an economy fanatic.

Profit is derived directly from income. The greater the income, the greater the profit. Short-sightedness in plugging up the outgo will quickly react on the income. Economy, like everything else, can be carried to extremes. Carry it to the extreme where outgo is reduced to zero and obviously the income, the profit and the business will disappear.

Economy is too often misapplied. To many it means nothing more than *saving*. And this is a serious error.

There are just two ways of making more

money in the photographic business or any other business, in fact—the first is to *do more of it*, and the second is to *get more for what you do*.

To do more photographic work, you must be equipped to do it. Equipped to meet competitive costs. Equipped to produce. Equipped to sell. To get more for what you do, you must be equipped to do it better. Equipped to get more for it.

All this equipment costs money. It means spending. It means increasing the outgo. It means risk. It means aggressiveness.

But isn't it better to exercise the faculties required to make profitable investments than to continually sharpen the wits in an effort to find ways and means to save a dollar here and a dollar there?

Isn't it better to devote as little time as possible to decreasing outgo and as much time as possible to increasing income?

Keep pushing more and more income in and it will take less and less of your energy keeping outgo from going out. Profit is what you want. And profit comes from income.

It's a fact that "a penny saved is a penny earned." But it's also a fact that you'll earn but few pennies if you devote all your time trying to save 'em.—N. S. G., in *Printing*.

*

"I am going to the hospital to be operated on tomorrow."

"Good luck. I hope everything will come out all right."

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

Southwestern Professional Photographic Association

The dates for the 1923 convention of the Southwestern Professional Photographers' Association, to be held in Galveston, Texas, will be decided at a meeting of the executive committee to be held either in Galveston or Dallas next month, according to word received by H. H. Morris, vice president of the association, from J. H. Montgomery, of Dallas, the president.

August will probably be the time selected. Several hundred delegates from Texas, Louisiana, Arkansas and Oklahoma are expected to attend. When the dates have been fixed Mr. Morris expects to call a meeting of Galveston photographers to consider plans and to form an entertainment committee.

Mr. Morris, who is the originator of the national slogan, "Be photographed this year on your birthday," received notification of the award of a life membership in the Photographers' Association of America in recognition of his services in assisting in establishing the School of Efficiency in Photography at Winona Lake, Ind. Only fifty such awards have been made.

*

Kansas Photographic Club Held in Wichita

Posing models under a skylight made up the program of the Kansas Photographic Club this morning at the Reed-Pottenger Studio. The club, composed of twelve members from as many Kansas cities, opened a two-day meeting on January 14th.

The club was organized twelve years ago by George Holloway, of Terre Haute, Ind., who came here for that purpose. It is limited to one member from a town and meets once each year to allow the members to exchange ideas in photographic work.

Those attending the meeting were: Will R. Murphy, Newton; Max Wolf, Manhattan; Fred H. Reed, Wichita; Fred A. Loomis, Emporia; A. P. McInturf, Hutchinson; B. G. Grondal, Lindsborg; Hugh Scott, Independence; Art E. Gibson, Iola; L. C. Hodge, Topeka; H. S. Stevenson, Leavenworth, and Homer Harden, Wichita.

A banquet for the members was given at the Wichita Club. Following a luncheon at the Hotel Broadview talks were made on "Printing," Hugh Scott; "Gift Shop," A. E. Gibson; "Recreation," H. S. Stevenson; "Enlarging," F. A. Loomis; "Is the Customer Always Right?" Fred Reed, and "Suggestions for Next Year's Program," B. G. Grondal.

*

Small Boy: "Mother, can God see everything?"
Mother: "Yes, dear."
"Can He look through cloth and iron?"
"Yes, dear. He can even do that."
"My gosh! Think of all the circuses He must have seen for nothing!"

*

Little girl—"Mother, when I get to heaven, will I play with the little angels?"

Mother—"Yes, darling, you will."

Little girl—"And don't you fink, mother, if I'm very, very dood, they will let me play with a lickie devil sometimes?"

A NEW BOOK THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written on work with the Air Brush, especially as applied to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS
BOUND IN CLOTH
\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as one of the most expert workers with the Air Brush in this country, and the series of 32 illustrated lessons, which forms a considerable portion of the book, is the most detailed and carefully worked out course of instruction that could be imagined. With the help of this book any photographer can learn to use the Air Brush.

In addition to the comprehensive series of lessons, there are seven chapters on coloring with the Air Brush, a very valuable addition to the book, and something not heretofore found in print.

FRANK V. CHAMBERS
636 S. Franklin Square Philadelphia

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions have been sold as high as \$100.00. It has been reprinted in a limited edition of only 1000 copies. *Will you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS
636 Franklin Square, Philadelphia

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.
57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.
Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY
(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.
(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.
6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.
410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY
24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York
Everything Used in Photography

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

AS WE HEARD IT

Arthur I. Pepper is planning on opening a studio in Bristol, R. I.

H. Hills, formerly of Proctor, Vt., has moved to Montpelier where he will open a studio in the spring.

Bert Lutz has leased the Plunkett Studio in Sullivan, Ind., and will open his studio on or about February 15th.

G. W. Churchill, formerly with the Bern Studio, Cleveland, has taken over the Sell Photographic Studio, Ashtabula, Ohio.

H. E. Burke, of Brail, Ind., has purchased the studio of G. R. Muller, Henderson, Ky. Mr. Muller has moved to Portsmouth, Ohio.

Raymor Studios, Ltd., 15 E. Washington St., Chicago. Capital, \$15,000. General photographic business. Ray Puff, Ethel Paule Puff, Paul R. Stone.

Incorporated: Northland Studios, 104 S. Michigan Ave., Chicago. Capital, \$200,000. Incorporators: Walter D. Prendergast, T. Thorssell, W. J. Workman.

W. H. Loson, of Asbury Park, N. J., has purchased the studio of Arthur Hall at Freehold, N. J. Mr. Hall has become connected with the Universal Film Co.

Benjamin A. Crown has taken a three year lease, with renewal privilege, of the former Shorey Studio, in Brattleboro, Vt. Mr. Shorey purchased the Howe Studio, also in Brattleboro.

Orren Jack Turner had an exhibition of photographs (Japanese tissue, English parchment and gold miniatures) on view at the Stacy-Trent Hotel, Trenton, N. J., January 27th to February 3rd.

Fire broke out in the studio of Mrs. B. Seldman, St. Louis, Mo., on January 11th. The flames of unknown origin caused about \$2,000 damage to the studio and \$1,000 to the building. Losses are covered by insurance.

Joshua Stevenson, who was a photographer in the Williamsburgh section of Brooklyn, N. Y., for over fifty years, died on January 16th, at the home of his daughter. Mr. Stevenson was in his 87th year and is survived by three daughters and two sons.

As the result of a terrific explosion, Clarence Rodstron, a traveling photographer from Holdridge, Nebr., was fatally burned January 16th. Mr. Rodstron was 29 years of age and had been ill for several days. The explosion is attributed to flash power, the only explosive in the room.

Charles Mayo, 444 West 63rd street, Chicago, Ill., one of the well known photographers of the south side, was elected president of the Chicago Photographers' Association at the annual meeting on Jan. 8th. Other officials named for 1923 include: Vice president, Warren Scott; secretary, William Graber; treasurer, Edward Fox. Members of the association reported they had the greatest volume of business during the holidays in their experience.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents. Remittances may be made at our risk by money order, check, draft or registered letter. Items of interest upon photographic subjects will be gladly received. Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 809

Wednesday, February 7, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	163
Controlling the Illumination	164
Why He Succeeds (C. H. Claudy)	165
Association News	167
With a Portraitist in the Studio (J. Effel)	168
Illustrations from The Morin Studio	169 and 170
Missouri Valley Convention	182
Eastern Carolina Photographers' Association	183
Leaves from My Note Book	184
Income Tax Facts	185
As We Heard It	187
Classified Advertising	186

Editorial Notes

Our old friend, Joseph Pennell, in a recent characteristic diatribe, declared that "the East Side mongrel" is ruining America. Not monetarily or materially, of course; America is the richest country on the globe. There is more gold here than anywhere else; more diamonds; more "purple and fine linen"; and more vulgar ostentation, all imported. Poor Art has to take refuge in Greenwich Village, New York; and literature in South Franklin Square, Philadelphia.

*

An exterior view of nine out of ten photographic *ateliers* (blessed word, *atelier*, it is so æsthetic) provokes us at times almost to tears, when we think of the possibilities

of photography as a medium of artistic expression. One of the most eminent and successful photographers of our acquaintance, some years ago, declared that there was room for a hundred men of his calibre in his city. And this is generally true.

*

Carnegie realized an ambition in placing libraries within the reach of all. Mr. Ford or Mr. Rockefeller would earn the thanks of posterity by erecting centres in all large cities, where, at least, the application of the principles of art to photography could be taught, and the cheap "photograph gallery" would become a thing of the past.

*

The fact is, the average photographer is so eager to turn his camera into a dollar-producing machine, that he lives only for the day and not for the future. But, really, there's more money in Art than is commonly supposed, only you have to begin at the beginning and study the thing. After this, we expect a big sale of our books on Art, of which we list and advertise several.

*

Our friends, H. G. Wells and Van Loon, have kindly rewritten the history of mankind and the world; so many inaccuracies are current regarding the origin of photog-

Washington the Convention City.— The 1923 Convention of the P. A. of A. will be held in Washington, D. C., JULY 16th to 21st. Hotel Washington will be the headquarters.

raphy that a new and modern book would appear to be called for. For example, take the phenomena of projection: these appear to have been known to the inhabitants of India a thousand years ago; and the use of lenses is much older. Thus, fundamentally, photography is very ancient.

*

But we live in the present and it behooves each of us to do our best for ourselves; one another and the future. We can fulfil those ends, in a measure, by making good photographs and interesting our neighbors in them so that when in the future our past is uncovered by some curious descendant, we shall be adjudged to have contributed our best towards human progress.

*

After all, it was due to American photographic cleverness that the only tomb of a Pharaoh in Egypt was revealed after its discovery by the Earl of Carnarvon. The photographers installed a powerful electric lighting plant with wires running into the tomb itself. The latter was buried deep in the earth, under the tomb of a later monarch, Rameses VI. Good results were obtained.

*

The Metropolitan Museum of Art, New York, whence these photographers came, is rich in Egyptological remains, as well as probably the finest collection of paintings on the American continent, and magnificent series of photographs. People who make their living by the camera would never waste time by visiting and studying the contents of this Museum. They would be inspired.

*

So the Professional Photographers' Association (of London) has passed its 21st birthday and I can vividly recall the night in 1901 when I organized the meeting, gave an address, and was elected the president. Thereafter, stones were flung at me by dead and gone miscreants, whom it is charitable not to name. "Let the dead past bury its dead."

Same thing with the Traill Taylor memorial due also to the writer of these lines. People said, "Oh, why bother about such a thing?" But Taylor's was an unique personality. He almost deified the lens, and to see him fondling over an old doublet and to hear him talk about the aplanatism of single view lenses were things I shall not readily forget.

*

Any more than I shall forget the sights of Beaconsfield, Carlyle, J. A. McNeil Whistler, and of the winning horses of great races at Ascot, Epsom, Newmarket, For I very frequently photographed these beautiful quadrupeds. Also yachts in the Solent and in the West of Scotland.

*

Which reminds me that my old friend, William Crooke, of Edinburgh, writes me that he has been fifty years a portrait photographer and is still busy. And Crooke's is some beautiful studio and many lovely times I have had in it and on the East Coast of Scotland.

*

Controlling the Illumination

Pictorial photography received the great impulse, which sent it in the way it now pursues, the path to true art rendition, when the photographer acquired a masterly control of his medium of expression due to the perfecting of the means which science and mechanical art furnished, in eliminating the impediments incident upon the old methods of manipulation which had often been a block to his aspiration.

The sudden advance in Renaissance art was due to the same cause and progress in the arts has invariably followed perfection in the technical means of expression. DaVinci was a scientific investigator as well as a supreme artist, and the rest of the painters of that awakening period, either personally experimented or called to service the experience of others. They never slighted technique like the painters of today—they had respect for their art. Thus they

had control in their treatment of the subject to give utterance to its emotional content.

And the pictorialists of today should likewise appreciate what technique can do to direct their aspirations in art. Our attention is here centered upon control of one source employed by the photographer, namely, the illumination, as a particular phase of his work, where this agent, light, is more directly under management in the studio. In landscape control is conditioned to power of selection of the most favorable lighting; but in the studio, the light may, so to say, be harnessed to the artist bidding.

It is not uncommon to hear a photographer complain that he could do better work under a better light than what he is obliged to operate. No doubt lights are often antagonistic. But granting the presence of impediments in a too high light, too low, or too everything, yet the want of success is due more to inability to control than to the nature of the illumination.

Every light, no matter how efficacious, must be controlled by the artistic judgment. Consequently, it is but a matter of degree. While some lights may be harder to control than others, it is possible to take any reasonable illumination and so manipulate it that it becomes the willing tool of the operator.

Why does one man make bolder work than another? Simply because he so controls his light to his liking.

At desire, he might if he so elects, under the same light produce soft, delicate work evenly balanced as well as bold work.

Hence, if it is a mere matter of control, is not the light of paramount consideration? If only the worker has means of modification, commensurable to the degree of antagonism presented, he comes out triumphant.

What is pertinent to our topic is the necessity of investigation of the causes which militate against success. If the light you work under does not give you what you want, find out why it does not. It may be a simple matter or a very complex one, but

it can be analyzed. A poor driver can spoil the gate, carriage and temper of the best horse, and an uninstructed photographer may put a good light out of commission.

Light, like fire, is a good servitor, but a bad master. The essential thing is to first know what a good illuminated head means, and then manipulate the light to get it.

Why He Succeeds

C. H. CLAUDY

He keeps a large store, devoted to furnishings, furniture, carpets, draperies, home making stuff.

His prices are no lower than the market run. He has no more convenient location than several other stores. He renders no better service with delivery or credit than half a dozen similar places. His goods are no more reliable than can be bought elsewhere.

Yet he has a comfortable majority of the trade in his town and for miles around.

There must be a reason. He says the reason is in the *esprit de corps* and the loyalty of his help. His clerks say the reason they are so heart and soul for their employer is because he never seems like an employer, but like a friend who wants to help them.

It is an odd fact that no one of his two hundred and some employees ever ask him for a raise in salary! They don't ask it, because they know, from past experience, that they usually get it as soon as they deserve it, and sometimes before.

He has a most peculiar system of paying for time; he pays voluntarily for all overtime.

He has been known to pay salaries for months at a time when people are sick. He has been known to loan money when homes are to be bought. He has been known to offer employees the opportunity to leave him and try to better themselves elsewhere, and to keep their jobs for them if they didn't make good! When his superintendent bought a rival store, it was with his advice, and partly with his money! The idea of setting up your best workman as a com-

petitor appeals as poor business to many who hear it, but this employer said he was more interested in the man than the business, anyhow!

He has the unusual reputation among philanthropic employers of never "butting in" to his employees' business. He doesn't try to make them do things for their own benefit, but to lead them to want to do it. There are no "thrift schemes" or "savings clubs" or "store banks" in his place; he doesn't know what the office boy or the head salesman does with his salary unless they tell him.

He is a good business man and makes a lot of money because he has a lot of trade, because customers like to deal with clerks who are intensely interested in their jobs.

His salary roll is probably ten per cent bigger than others in the same line of business, because it is his opinion that a little overpay pays, and a little underpay hurts a great deal.

"Overpay ten per cent and you get fifty per cent dividends. Underpay ten per cent and your employee is but fifty per cent efficient," he puts it.

He has developed the human side of his business first; the merchandising end takes care of itself. He does not believe in the forced companionship, the meretricious "house shouting" of "booster clubs" and "annual picnics." But there are several associations among his employees, all of them started by the employees themselves. He never asks to join any of them, but he always does join when asked. He never holds office in any of them.

Except for those new employees who are tried and find themselves wanting and leave in the first year, none of his people ever leave him except they do better where they go. He has an unbroken record of never having lost an old employee except to that employee's advantage.

There are no rules, regulations, penalties, dockings, fines or punishments.

It sounds like a "golden rule" establishment, but the answer is that it works!

If it works here, it would work anywhere. It doesn't make any difference whether a man sells pianos or automobiles or parlor tables or bales of hay or photographs; his selling organization comes in contact with the public. If the sellers are happy, interested, well trained, alive, vigorous, courteous and anxious to serve, the customer will be pleased and a pleased customer makes any establishment. If a genuine interest in one's people, a genuine desire to be a real friend to them, to help them along, to see that they do well, is the way to get their interest and loyalty, it is also the way to make a success in business.

Neither does it make any difference whether one has two thousand, two hundred or two employees. The principle is just the same.

It is not given to all of us to be simple, human, kindly, unselfish, philanthropic. Some of us are diffident, cool, reserved, too dignified, self-conscious. It's hard for us who are that way to be the other way. And the "other way" cannot be simulated. We can't pretend we are interested, and anxious to be friends. We are *really*, or we are not. We can't deceive ourselves, and certainly we can convince no one else!

No, friend photographer, this is your place, not mine, to moralize. *You* know whether that girl in the reception room thinks you one step only below the throne of grace or whether she regards you as an old grouch. *You* know whether that operator would work nights, Sundays and holidays for you because you are his best friend, or whether he'd leave in five minutes if some one offered him another fifty cents a month! *You* know whether the office boy smiles at you when you come in, or whether he pretends to be terribly busy so he won't have to.

It's *your* business . . . I never saw it. But I have seen the furnishing business and know how it works when the boss thinks more of the fellow who works for him than of immediate profits.

It works wonders!

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

Interesting Facts about the Winona Lake School for 1923

Dozens of inquiries are being received with regard to the 1923 Winona Lake School of the P. A. of A., and to give those who desire it an idea as to the nature of the school, it might be stated that this year the fine building at Winona Lake will be remodeled so that there will be a daylight exposure room, an electric light exposure room and an outside or garden studio for the use of the students.

The month's course at Winona in August will be an advanced or post graduate course in photography for those who are familiar with the work and desire a more complete knowledge of lightings, printings, retouching and dark-room work. There will be lectures of such a character as will be needed by the man who has had previous photographic training. Each department of the work will have one of the most competent men available in the United States or Canada in charge and all will be under the direction of Mr. Will H. Towles, of Washington, D. C., Director of the School.

It is not meant by the above that one must be an absolutely experienced man in order to attend and take advantage of the work; but he must have a good grounding in the rudiments of the photographic art in order to receive full value of the Course.

*

Life Certificate Card

Mr. H. H. Morris has forwarded this office a reduced facsimile of the life membership certificate recently forwarded him.

It is the size of a membership card and Mr. Morris states he will use it for that purpose.

*

North Central Association Meets September 24 to 27

At a meeting of the Executive Board of the North Central Photographers' Association held in Minneapolis, January 22, the dates for the coming Convention were fixed for September 24 to 27 and the place at the Fort Des Moines Hotel, at Des Moines, Iowa. The dates and location for this year are ideal, both for photographers and manufacturers. President H. E. Voiland, of Sioux City, Iowa, is working on a program that promises to be different.

The program announcement will be made later.

Photographers in the North Central territory should mark the dates now and plan accordingly.

*

More Convention Suggestions

From the Chase Studio, Sterling, Ill., comes the following suggestions as to demonstrations at the conventions:

"At the last convention at Kansas City, I think the most helpful things to me were the demonstrations, especially for the children. There is one thing I have always noticed in these demonstrations and that is the number of assistants used. It would be gratifying to me and I heard a number of others say the same thing—if we could see a man work alone as most of us do in our studios—do the lighting, posing and everything *alone*. The business talks are very

helpful. The small town photographers have a rather different problem from that of the city men, for we cater to the same people year after year. So what we need is to know how to make variety enough to keep the same people."

*

On Ethics in Business

Business ethics, when we really come to the fine point, are really a set of rules that any honorable and square man or woman will use in conducting his or her business.

The written and unwritten moral laws of humanity, as built up by common consent, are analogous to the business laws similarly built up.

Particularly is this true of a craft or profession, a member of which must gain financial remuneration from such craft or profession for his or her livelihood.

A man who lives squarely and honorably, and does his business with the public and his associates on this basis, does not need to fear the pointing finger of anything except malice and envy from those who are his direct opposite.

And the satisfaction of a man's own conscience counter-balances any disadvantages that may arise from allowing a strict and honorable business and personal code of ethics.

*

Executive Board Met February 5

While, at this writing, the announcement of the place of convention cannot be made, the Executive Board of the P. A. of A., Messrs Diehl, Stearns and Townsend, met with Mr. Reedy, Chairman of the Manufacturers' Bureau, and others of that Bureau in Washington, D. C., last Monday, to take up various matters including the naming of the Convention city for this year and other important and forward looking movements. On Friday, the 2nd, they were in Pittsburgh and tentatively looked over the situation there.

With all bills paid and a good nucleus in the Treasury of the Association, the officers

look forward to the next year or so as marking one of the greatest strides the Association has ever made in the matter of organization and welfare of members.

It is contemplated to attempt a re-organization of the P. A. of A. on the basis of making it a live Association all the year round; basing the work on a closer co-operation between State and local units, furnishing a real service to members and pushing more vigorously than ever the national advertising campaign proposition.

*

With a Portraitist in the Studio

J. EFFEL

CRITICISM, CHARACTER AND CONVENTION

Anyone who has acquaintance with stereoscopic photography will appreciate that portraiture by one lens tends to broaden the features; after all, we have to recognize that when we put upon paper a representation of a rounded object, we are actually reducing everything to the one plane. With sculpture there is no question of lighting, but the great problem for the photographer is to get the work to "stand out" sufficiently to convey the full story of the face. I maintain that the "too near the camera" objection is a sound one, based on the inability of the one-eyed camera to see round the sitter, and to give steep planes faithful rendering.

Generally speaking, it is in bust portraiture that this objection is so often met with. I would say, most decidedly, that with the average everyday work large heads are unpopular. Roughly speaking, well-educated persons may be taken "near the camera," with a greater chance of success than if our clients are lacking in culture, but the big head and figure are not popular. I find that I have quite got into the habit of sizing my portraits to indicate the height or build of the sitter, and in many cases to suggest the proportions wished for. Take a stout man who wants a three-quarter length. If you cut him off by the knees without any vignetting, he will most



The Morin Studio
Lakeport, N. H.



The Morin Studio
Lakeport, N. H.

decidedly be "too near the camera." After reducing his *avoirdupois* by skilful posing and lighting, a figure slightly on the small size should be made with the help of intelligent vignetting. Women, and particularly stout women, dislike big figures, and it is worth notice that portraits of babies are frequently adversely criticised for being too big. Altogether the "too near the camera" is a fault which requires to be carefully thought about.

It is likely that if photography in natural colors suddenly took the place of our accustomed work, retouching would be largely a thing of the past, and it might also be true to say that there would be fewer problems in lighting. The cameraists of a past generation, in the endeavor to put brightness and "color" into their work, achieved only contrast and hardness as a rule. The later school—helped very greatly by the wonderful advances in the manufacture of photographic material—worked for "softness" and half-tones and fine detail. The ultra-modern portraitist now adds a little of the old school into the general working formula of the new by the addition of "pep" where wanted, by what is now well known as "spot light."

The Victorian photographer (I am referring to period, not to size of picture) favored "plucky" results, and considered good contrast the popular taste; his successor (very frequently because his work was over-lighted and over-exposed) eschewed hardness, and thought the public should be educated up to *his* standard. Both were wrong, and the real fact of the matter is that little or no attempt was ever made to find out what class of picture would make the widest appeal, or to find the reason or reasons why photographers were suffering from lack of patronage.

The poor public has been most sadly maligned. When I see the rubbish in art, in literature, in civic ideals, in philosophy, in education and culture, to say nothing of bad housing, rotten furniture, and adulterated food of a "popular" nature, I get

something of a pain. As one who has been before the public in different rôles, I am firmly convinced of this fact that good work in any calling is the surest road to success. Yes, but that is just the problem for us, for what is good portrait photography? Emerson tells us that a man who makes better mouse traps than his fellows will soon do all the trade, but generalizations about portraiture are not so easy. It is soon settled if a mouse trap is a good one, but the same test cannot be applied to photographs, although I have heard that some pictures were fit to scare rats. There is unanimity of opinion that the trap which catches the most mice is the best, and there is never any preference for soft focus effects over sharp contact work. We are not such favored individuals, however, as the mouse trap manufacturers, for it can truly be said of portrait photography that "Ten men love what I hate,

Shun what I follow, slight what I receive,
Who shall arbitrate?"

Surely, then, it is a matter of some difficulty to answer the question, "What is the popular taste in photographs?" Of course it is, but the difficulties are not insuperable, and, as usual with my somewhat original reasoning, we will best tackle the problem by first thinking of something else.

Let us give a few moments' consideration to what we call "the public." An actor will tell us that the public won't take certain work; the comedian will assure us that his new song will bring the house down, and the practiced orator will know the rhetorical tricks which get him *en rapport* with his audience, but I have no wish to let my readers into an Emersonian mouse trap, for in the cases I have mentioned the "public" must be regarded as a crowd or group, expressing a feeling common to them all at the psychological moment of appeal. We have also to remember that the politician, the actor or the lecturer moves within a very circumscribed area and draws to himself just that class who want exactly what

**SEND FOR OUR LATEST
BARGAIN CATALOGUE
WILLOUGHBY
110 WEST 32ND ST., NEW YORK**

Burnet's Essays on Art

The standard Art Book of the world.
A reprint—better than the original
edition—\$2.00; Postage 15 cents.

F. V. CHAMBERS, 636 Franklin Square, Philadelphia



Sunlite Flash Powder

"The Light That Never Fails"

A uniform and dependable flash
powder of exceptionally
high actinic value.

*Literature from dealer or direct
on Banquet Flash Bags, Blow
Lamps and other products.*

BRIELOW MANUFACTURING CO., 33 Union Square, New York

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT AND VIEW CAMERAS



*Our Bargain
Catalogue M
contains things
that the profes-
sional photog-
rapher needs.*

**Send at once for
your copy.**

You will find the most up-to-the-minute Cameras,
Lenses, and supplies of every description, both used
and new, listed therein at startling reduced prices.
Thousands have been pleased with our Bargains and
business methods. We can do the same for you. Every
item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove
unsatisfactory, same can be returned and your money
will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA CO.

124 M., So. Wabash Ave. - CHICAGO, ILL.

he has to offer. The photographer, on the other hand, makes a purely personal appeal to individual taste or idiosyncrasy, and where the stage artist gets his effect "across the foot-lights" in a second, the cameraist's work is taken home, critically regarded, and judgment passed on it by quite a number of individuals or, as we might reasonably say, different people.

Fortunately, however, "most people are other people," and their artistic tastes may be gauged fairly accurately by considerations of class, of breeding, or of education. If I were working tin-types in Epping Forest f32 would be my standard, while for Edinburgh highbrows, judicious fuzziness, or good, honest moves might be the right "atmosphere" in Auld Reekie.

But, after all, there are common denominators. Deep down in the heart of man is a love of color and brightness. Let him be cursed with a bad liver or a spurious refinement, and he will shudder at the crudities of color, visualizing the world and its inhabitants in neutral tints, but Tolstoi's "unspoiled peasant" is a better judge of art values than most individuals who are credited with the possession of "culture." The child with his fondness for crimson lake and emerald green is wiser than we, and the pure color of life is sicklied o'er with the Payne's grey of age. Most of us feel that we are doing wrong, for we all profess to love the sun while we burrow ourselves into cellar studios, drawing blinds across the face of God and blaspheming Nature with the feeblenesses of electricity. We talk about hygiene and fresh air, but all we mean is a draught in the dark-room where some poor ghoul spends his life. We play about and experiment with light, but most of our life is spent in shadow. We lead grey lives, we think grey thoughts and our very souls are grey. Something of this truth must have been perceived by the old albumen worker, for he "sunned down" or "tinted" his prints before toning, to soften his garish effects, and the "half-tone" artist must have felt that something was lacking,

for, while shadow is the supremest thing in life, even the dreariest sitter turns sometime to the sun. And, Eureka! we have found that *spot light is an oasis in the Sahara of shadow.*

Having delivered myself of this purple passage, I will now put in a small stop and focus things a bit finer. What delights most the heart of a poor pioneer who has spent years in the wilderness putting both feet through backgrounds, skylights, systems and axioms is that the acceptance of "spot light" means the complete overthrow of the stultifying effects of dead hand dictatorship.

In the main, poor or uneducated people like broad effects, vivid coloring and portraits that flatter. Ascending the scale of intelligence, we will find a perception that if a thing is not white it need not necessarily be black, and a recognition that if Nature did not endow with beauty and regularity of feature, a faithful portraitist must tell the truth. Notwithstanding these points, and the fact that sitters frequently admire styles *for others* which they would not accept for themselves, I would say that a bright, clear photograph with the face well illuminated and in perfect focus, if anything a trifle "hard," and preferably looking to the front, considerably flattered in the retouching, and with the happiest expression that can be coaxed—that's a good enough working formula for everyday work. If to this technical quality you add a little of artistic feeling, cut out all the old stunts in backgrounds and posing (and vary the styles frequently) and hand to your client a finished print something different in tone, in texture or mount from the "usual thing" they have become tired of, all other things being equal, you ought not to lack customers. Beware of over-lighting and over-exposure. The dull, grey, unimaginative public need to be sparkled up a bit. A white dress may not look like a clean sheet of paper, but that is preferable to looking like a dull grey garment.

I am quite aware that in the foregoing paragraph I have said nothing that will

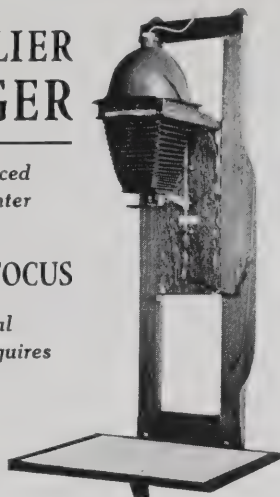
THE CALLIER ENLARGER

*A Medium-Priced
Projection Printer
of Merit*

ALWAYS IN FOCUS

*Works in Vertical
Position and Requires
No Floor Space*

*Has simple,
efficient
diffusing screen*



Supplied complete with SPECIAL Wollensak Series II, Velostigmat f4.5 Lens, 250- or 400-watt lamp, connecting cord and foot switch, ruby glass that swings in place to permit placing paper while light is on, two metal sheets for holding paper on copy table which accommodate the 8x10, 7x11 and 11x14 sizes. Enlarges from 5x7 and smaller negatives.

Price, complete, \$225

SOLD THROUGH DEALERS ONLY

THE CALLIER ENLARGER, Brush, Colorado

HELIAR LENSES

AT

PRE-WAR PRICES

Get in touch with us immediately

PRE-WAR PRICES
(Including War Tax)

8¼-in.	\$74.80
9½-in.	88.00
11¾-in.	127.60
14 -in.	165.00
16½-in.	220.00
19 -in.	264.00

CHARLES G. WILLOUGHBY, Inc.
110 West 32d Street - - New York City

Branch Store:
118 W. 44th Street, New York

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Grand Prizes, Plaques, Awards of Merit, Cash, etc., will be
made for Meritorious Work—write for entry-blanks, etc.*

This will be the largest exhibition of Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.
Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336

make for a decided advance in what may be called real character portraiture. I sometimes think when photographic Jeremiahs lament the low standard of work in so many studios, and wish to "elevate" the humble fraternity (who, as a rule, do not want to be "taught"), that they go the wrong way about improving our status. After all, everything is relative. Given a thousand literary men who could turn out epigrams and paradoxes from morning till night, then Max Beerbohm, Gilbert Chesterton and Bernard Shaw would be looking for the unemployment dole. Let all the dud portrait workers suddenly become artists, psychologists, students of efficiency, masters of bookkeeping and card index systems, every man jack of us keen to smell out a business proposition, quick to run after it, and competent to carry it through—then, well then, I'll tell you what would happen, *the game would be up a gum tree.*

I try very hard to be intellectually honest. If there had not been a big army of rotten retouchers in my youth, I could not have shifted from city to city, from country to country, never lacking employment, and now I am grateful to my inefficient competitors, for their lack of ability keeps me living. Let us realize very fairly and squarely that we know what we are talking about when we glibly speak of the standard of professional portraiture, and shed tears over the retouching and pathetic wail that only 3 per cent. of the community spend money on photographs. I think if I were interested in getting the motor industry to advertise with me, I could make out a good case that less than 3 per cent. of the public spent money on automobiles! Add 50 per cent. to the capabilities of every photographer in Great Britain, and, *relatively we would be exactly as we are at present.* And at the same time do not let us talk too much of educating the public taste. Given a 100 per cent. increase in the artistic perceptions of our clients, despite our 50 per cent. improvement, we would be worse off than ever, for the extreme art lovers would have

THE HOUSE THAT SHIPS PROMPTLY

Pin Your Faith on

Gross Mountings


THE

Quality

That Speaks for Itself

Because of its uniformly high quality, the Gross line is becoming more and more the choice of experience. It will pay you to find out why so many photographers pin their faith on

Gross Mountings



325 TO 327 SUPERIOR STREET
TOLEDO, OHIO

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

**M. S. BRIDLE, THE PHOTO-
ENLARGER**
1034 ARCH STREET, PHILADELPHIA

FOR BEST RESULTS USE A Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection
with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

BRIELOFF Portable Skylite

"The Light That Never Fails"

The most compact and efficient portable lighting outfit for the photographer.

*Literature from dealer or direct
on Home-Portrait and Studio
Lighting Apparatus.*

BRIELOFF MANUFACTURING CO.
33 Union Square New York



FOR SALE

Bound volumes of the BULLETIN OF PHOTOGRAPHY

January to June, 1917
July to December, 1918
January to June, 1920
July to December, 1921
January to June, 1922

Leather back and corners; cloth sides.
Price, \$2.50 net. Postage free.

*Valuable information right at hand, indexed and
substantially bound.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK



An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE OF PHOTOGRAPHY
NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

no photographers clever enough to satisfy their fastidious tastes, and at the lower end of the scale the poor worker (already gingered up 50 per cent., mark you) would find himself like Othello, his occupation gone. Figures are funny things and can be made to prove anything. I could turn this 3 per cent. upside down, reduce and vulgar fractions, square it and make rings round it, for, as we all know, there are three kinds of lies—common or garden lies, damned lies and then statistics.

When is the right side of a sitter the wrong side, and are we right in taking the right side which happens not to be the right side, or would it not be right to take the wrong side which happens to be the right side? That was Mr. Swan Watson's conundrum at the recent conference, and it certainly is well worth discussion, so also is the ex-president's opinion that the habitual expression was of more value than the fleeting.

I think we have exaggerated somewhat the idea of the left side invariably showing more beauty than the other, but admittedly it is seldom that both sides are equally good. The point of discussion is: Are we mistaken in photographing that side of a client's head which shows the features at their best, and avoiding or minimizing irregularities, and would not better likenesses be secured by taking what we formerly termed the *wrong* side, concentrating on, rather than avoiding "points" which may not be beautiful, but which are individual and characteristic? And a supplementary question must be asked—is character portraiture of that nature likely to prove acceptable with the public?

Lord Nelson, so I am told, had only one eye, and I quite believe he would not have been offended with the work of an artist who made a point of that, but he would have been very angry with the painter who offered him a miniature of Lady Hamilton making a special study of a buckled ear. I know full well that, as Mr. Solomon J.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

\$85 IN CASH FOR PHOTOS

Genre Competition



WE are authorized, by a maker of calendars, to offer \$85 in cash for Genre or story-telling pictures (human interest preferred.) Portraits neither considered nor wanted. Pictures must be sharp; no soft-focus work sought

¶ The prizes are:

First \$50 in cash

Second \$25 in cash

Third \$10 in cash

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

¶ Last day for receiving entries:

April 25th, 1923

¶ Understand, we only want pictures telling a story—strictly genre—don't send anything else!

THE RULES

¶ As these pictures may be used for advertising matter (not objectionable) the release and reproduction rights will be required from the owner of the negative and also the models. These will not be required until such time as the photographs have been selected.

¶ No print smaller than 4x5 will be considered.

¶ Send as many pictures as you wish; they may be mounted or unmounted, but must be delivered to us postage paid.

¶ Don't send particulars as to how the prints were made; we want results only.

¶ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Genre Competition."

¶ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become the property of the maker of calendars.

Address all packages

GENRE COMPETITION

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

SOMETHING TO CONSIDER FOR FEBRUARY

Your salesroom is the eyes of your business.
 Your Samples should be changed.
 They grow old and lose their *Selling Punch*.
 Go after more business—Send in negatives for
 some New Snappy Samples.

COLEGROVE BROTHERS, Inc. - - 774-76 Main Street, Buffalo, N. Y.

Solomon says, character is a breakaway from the normal, but sad experience has proved to me that individualism, the most beautiful thing in life, is appreciated by a very small section indeed. I fancy the "wrong side" portraiture, if adopted by Mr. Swan Watson, would result in a masterpiece of his having the head cut off and deposited in the safe of an Edinburgh merchant prince. A few cranks here and there (generally poor fellows, brother artists as a rule) will take real character portraits, but the great majority want flattery, *and need it*.

Of course we all know the "just as I am," Cromwell - and - his - warts individual, and we have to humor him accordingly. When we are asked for the candid truth, it pays better to give what is really wanted, the *candied untruth*. When I had the misfortune to live in Scotland I was once honored by a commission to photograph the MacTartan of Haggisvale. He had enough character in his face to "gar the salmon loup" (as I heard an apprentice say

in what I understand is "braid Scots"), and he told me that no one had ever taken him to his satisfaction, and that he wanted *no retouching*. I always know I am up against something when I hear that a client has never yet had a good photograph. I started with a prejudice in this case, and with scarcely any hope. No selection was possible, for the only way to find the less bad side was the method of the Irish jarvey with the hotels—whichever you chose you'd wish you had picked the other. The noble chieftain arrived when the light was at its worst, and was taken without the support of head-rest. Only one negative—a 12 by 10 head was steady. Oh, face of Peterhead granite, what a dial was there, my countrymen! Panchromatics, light-filters and such-like aids to the better rendering of color were then unknown. Unfortunately, I had got the negative sharp, it was under-exposed and raw, and ten thousand freckles leered up at me unashamed in all their clear glass nakedness. "No retouching" on this result

GRAF SUPER LENSES



The Utmost in Quality

NO matter what image quality is desired—the
Variable will give it, and at full opening—
 from sharp to soft at wide open—**NO HALO.**

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

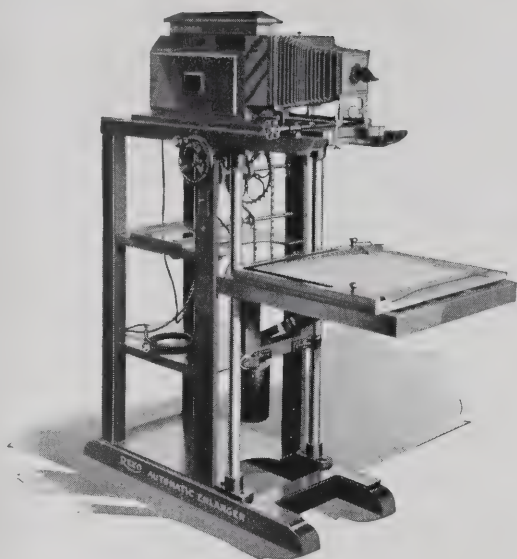
The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

did not look like a winner. I consulted Briggs, the cockney retoucher. "Fat oil and plat" was his solution, which sounds cryptic, so I will explain. We printed in P.O.P. and platinotype then, and a much finer touch was required for the gelatine paper. As stronger negatives were made for "plat," fat oil of turpentine was frequently used as medium, and a coarser stipple employed. So I fat-oiled, got my No. 2 Hardtmuth sufficiently blunted, focused the sighting distance in the accepted way by extending the fingers of both hands, tandem fashion, from nose to negative, and then proceeded to "give it plat." I slogged at it for hours, then Briggs had a go. We cross-hatched, stippled, drew figure eights, inverted commas and barbed-wire entanglements all over the face. We wound up by matt-varnishing, stumping and thumbing gamboge on the reverse side. The print was made and mounted, a splendid example of the no-retouching school, and "smallpox or leprosy?" would have been an appropriate title. I was dead scared at the prospect of the MacTartan's wrath, but, to my great relief, he hailed the result with delighted hoochs of joy, danced a pibroch and tossed a caber in the reception room. "A wud ha'e nae scartin' at ma face," he said with great dignity.

To this day I verily believe, in the clachan of Haggisvale (by the way, what is a "clachan"?), hangs that immortal work of realism, the unretouched portrait of the mighty chieftain in whose waters you would not dare to shoot grouse.

After all, what *is* the real man, and, as Browning puts it, who is to arbitrate? Most of us spend our lives in very paltry concerns, and our faces bear traces of the thousand and one little worries which ought not to have bothered us a bit. Indigestion may be mistaken for intellect, and a soft focus portrait of a myopic youth (black hair sharp and carefully spot-lighted) with blacklead face, and fist clenched to his jaw may *mean* "character," yet convey instead the impression of neuralgia. When



REXO

Automatic Enlarger

The Best Investment a Photographer Can Make

PRACTICAL ADVANTAGES

SPEED —Employs condenser system with high power mazda lamp. Exposure on Bromide Paper 1 to 5 seconds, entirely practical for enlarging and contact papers. Optical Equipment *f*6.3 Anastigmat lens, engravers' prism, 9-in. condensers.

SELF FOCUSING —Projected image always in focus. Size of print changed instantly. Accommodates negatives 5x7 or smaller. Prints and enlargements by projection from contact size to 4 1/8 diameters up to 20x24 inches.

RUBY SHUTTER —For examination of image on paper when desired.

LOADING TABLE —Illuminated, for quickly loading of carriers, locating masks, etc.

FINE FOCUS-ING LEVER —Special lever for fine adjustments of focus when desired.

FLOOR SPACE —22x64 inches. Height 72 inches, many other time-saving features.

Write for circular. Price, \$400, completely equipped. For sale by Leading Photo Supply Dealers.

BURKE & JAMES, Inc.
240 E. Ontario St., Chicago, Ill.

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

*Flexible Cover 507 pages, gilt edged
Profusely illustrated*

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

A NEW BOOK

THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written on work with the Air Brush, especially as applied to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as one of the most expert workers with the Air Brush in this country, and the series of 32 illustrated lessons, which forms a considerable portion of the book, is the most detailed and carefully worked out course of instruction that could be imagined. With the help of this book any photographer can learn to use the Air Brush.

In addition to the comprehensive series of lessons, there are seven chapters on coloring with the Air Brush, a very valuable addition to the book, and something not heretofore found in print.

FRANK V. CHAMBERS

636 S. Franklin Square

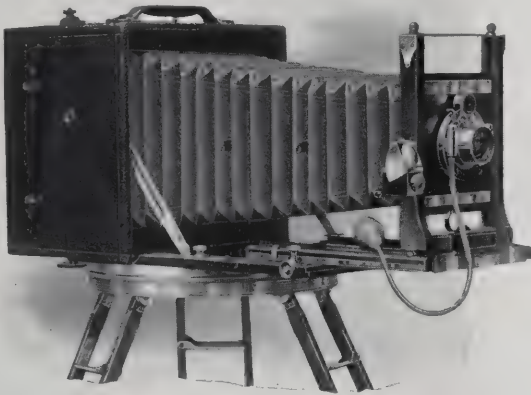
Philadelphia

we see craftiness, meanness, bigotry and other unsocial qualities stamped all over a face, is it good business to feature them, or would it not be better to work for a fleeting glimpse of something different? In my opinion there can be but one answer. Then, what is the habitual and what the fleeting, and once again, who is to arbitrate? Mr. Swan Watson would be proud to have ancestors whose characteristic expression was that of scaring less fortunate fellow-men off God's earth. It is entirely a point of view. "Yon birkie ca'd a lord" better expresses my attitude to the man for whose ghillies I have the profoundest contempt. Don't think the recent elections have unhinged me. I am not talking politics, but character study, and am laying stress on the fact that different men see different things in the same subject, and a "character study" is frequently a reflection of the artist rather than one of the subject. Then again, a man is not one man, but many men, at different times. What is a characteristic portrait of Lloyd George? Would not it be true to say that there are scores? And yet, which one is the favorite one of Mrs. Lloyd George? I venture the opinion it would be a smiling one.

The other day I was reading the reminiscences of a great man by his widow. One thing struck me forcibly, and that was that the writer had far more loving memories of the little silly jokes of her husband than of his many public triumphs. That, I should say, is a common feeling. *We* see the austere judge with dignified mien, but a different man is seen by the little son chasing his daddy at play in the garden. Let us tell the public that every man is a dozen men, that is to say, requiring a dozen different positions, and that will be all to the good. But if we are one-plate artists, look for the better side, forget about Nelson when you have a boss-eyed client, think of cheerfulness, and be ready to snap the fleeting smile, and the box-office will know there is something doing—*The British Journal of Photography*.

Cirkut Outfit No. 8

A dual purpose camera for the photographer who requires an outfit for general commercial and panoramic photography.



Cirkut Outfit No. 8

Cirkut Outfit No. 8 comprises the well known Revolving Back Cycle Graphic for $6\frac{1}{2} \times 8\frac{1}{2}$ films or plates, especially well adapted to ordinary commercial photography. And the outfit becomes

a panoramic camera for views $6\frac{1}{2}$ or 8 inches wide, and any length up to twelve feet by merely substituting the panoramic attachment for the revolving back.

For either purpose the No. 8 Cirkut is a complete and thoroughly reliable camera.

Send for "Profitable Pictures with a Cirkut"

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

Hello Home Portraiture!

AT this season the business at the studio slumps, but the overhead expenses go merrily on.

How are you going to meet this critical situation in your studio?

Why not do as hundreds of successful photographers are doing—take up home portraiture with a

Halldorson Home Portrait Lamp

Your choice of two famous models—one electric and the other flash. Home portrait orders often total over \$100.00 each, the work commanding higher prices than studio portraiture, besides being more interesting. You can double your present income by doing this class of work at times when business is dull at the studio. One of these lamps enables you to do better work than under a studio skylight, and often pays for itself in the first sitting.

Send for interesting folder

"The Way to Successful Home Portraiture"

together with full information—both free.

**THE HALLDORSON COMPANY
1776 WILSON AVE. CHICAGO**



Halldorson Home Portrait
Electric Lamp



Halldorson Home Portrait Flash Lamp

Missouri Valley Convention

Hotel Baltimore, at Kansas City, will be headquarters for our Missouri Valley Convention, March 19-22.

They have reserved for us:

15 Rooms	Showers	\$ 3.00 to \$ 3.50 single
100 Rooms	Tub Bath	4.00 to 4.50 single
30 Rooms	Tub Bath	6.00 to 7.00 single
*10 Rooms	Tub Bath	9.00 to 10.00
†25 Rooms	Tub Bath	9.00 single or
* Twin beds.		16.00 for two
† Double beds.		

It will be well to get your reservation through them as soon as you can, if you desire to have one or more of these rooms.

Every photographer wants to make more money this year than he did last.

There are many ways to make this possible.

The officers of the Missouri Valley are building a program around this idea.

Arrangements have been made for all the meetings and displays to be in the Baltimore Hotel.

March 19-22, 1923, ought to be a very easy date to remember.

We have heard from some of the boys on the road—Oklahoma photographers are planning to come—they are welcome.

We will be glad to see other states represented.

A convention is a "give and take" proposition—you can take more home if you bring something.

If you have found a better way of working, come prepared to tell us about it.

None of us are all wise—we can learn something from anyone—and at this convention you will find a hearty welcome—we are all neighbors out here—all willing to help the other fellow.

We are arranging to have competent men to judge your pictures by points and tell you how to improve them.

Our entertainment this year will be fun for all—prepare to smile all the while—and part of the time it will call for more than a smile.

Ask the traveling men to tell you what they know of the convention.

The wise ones are sending a check for two dollars made payable to Jeanette Bahlman, treasurer, for 1923 dues.

President Fennel would appreciate any suggestions regarding program—address him at Columbus, Neb.

Vice President O. C. Conkling will answer any questions regarding displays; 3826 Olive street, St. Louis, Mo.

Send me all the "kicks"—if you can't think of any "kick" I would listen to a word of encouragement.

E. V. KING, *Secretary*,
827 Kansas Ave., Topeka, Kan.

*

Eastern Carolina Photographers' Association

Please fix firmly in your mind that you are to be in Rocky Mount, N. C., Monday A. M., February 12th, in time to meet with us at Mr. H. Dempt's studio promptly at 9 o'clock.

An interesting and instructive program is being arranged for the meeting and plans for helpful activities throughout the year will be laid before the convention.

It is earnestly desired that every photographer in Eastern Carolina join heartily in this work. By planning and working together, we can better our condition much faster than by individual effort in behalf of our own selfish interests.

Personally, I hold for each member of the craft whom I have had the pleasure of meeting, a warm friendly feeling, and I desire, with all my heart, to see good-fellowship prevail throughout our Association.

Where there has been cause, imagined or real, to feel sore at some fellow-worker, let's try to forget it for the common good.

We have all had our little trials, also our little faults and weaknesses, so let's not look at our brother's faults (the sisters have none) too hard, but forget them and all pull in harness together for the making of better photographers and better business men and women.

If you have not mailed your application to W. W. Baker, Secretary, Kinston, N. C., please do so before you lay this aside. Also send him your check (\$2.50 active, \$1.50 associate) for this year's dues.

A. O. CLEMENT, *President*.

*

"I know now that my wife lied to me before we were engaged."

"What do you mean?"

"When I asked her to marry me she said she was agreeable!"

Short days and the low actinic power
of winter light make

HAMMER PLATES

A NECESSITY IN EVERY PHOTOGRAPHIC STUDIO

Hammer Plates are speedy, uniform and reliable.

Many a Hammer Plate wins out where others fail

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short
Talk on Negative Making," (10 edition)

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

Learn Photography at HOME

Establish Yourself as a Photographic Expert



You can become an Expert *quickly*, during your spare time. Save the high cost of residence school instruction and secure practical training under a successful and leading photographer—learn modern methods.

Make \$50.00 a Week on the Side—

If you like to take pictures you can succeed. No experience necessary. I'll show you how to start in business for yourself—command a large salary—enjoy an income on the side.

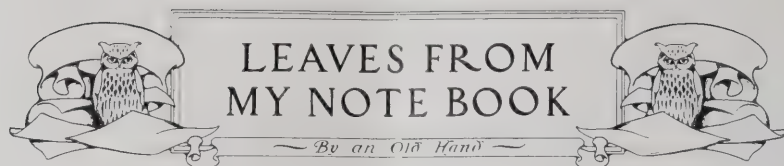
Send for My Unusual Offer

It's only temporary. I reserve the right to withdraw it at any time. You must write at once. A postal will do.

H. R. VANT, Director

INTERNATIONAL STUDIOS, INC.

Dept. 4572, 3601 Michigan Avenue, Chicago, U. S. A.



Mr. Hearst, of New York, was once asked why he did not go to England and start some newspapers there. William Randolph smiled that peculiarly sardonic smile of his and replied: "The British libel laws forbid you calling a spade a spade."

*

All those interested in the finer, and more scientific aspects of photography, owe a debt of gratitude to Dr. R. S. Clay for his great paper, "The Photographic Lens from the Historical Point of View," printed in *The Photographic Journal of America* for January. Nothing so terse, authoritative, and to the point has been published for years. It is masterly.

*

I am a little in doubt, however, whether Muybridge can be rightly known as the "grandfather" of motion pictures. The cinematograph is possible only through photography, as Dr. Clay points out, and it was a photographer, I believe Dumont, who, in 1861, pointed out the possibilities of the modern motion picture. Then there were only glass plates and the wet collodion process available for the purpose. But Dumont clearly foresaw the possibilities of the modern movie.

*

For that matter so did Omar Khayyam, the Persian poet and astronomer, in the eleventh century. He is my authority for the statement that the natives of India knew of the phenomena of the movie. They had some sort of projection of figures on the inside of a circular structure illuminated from the center. There is apparently nothing new under the sun.

*

Adverting to the lens, it is interesting to note that my late friend, J. Traill Taylor, was an inventor of an adapter giving vary-

ing focal lengths. I do not think the idea was ever put into practical use, however; certainly I never heard the inventor ever speak of it. In his book, "The Optics of Photography and Photographic Lenses," little prominence is given to the idea.

*

They appear to have elected a "Walrus" as President of the Royal Photographic Society. Mr. Wastell has been a humorous photographic writer for many years, and very popular with a wide circle of readers. And probably he has sufficient administrative ability for the post.

*

How the pictorialists love one another, to be sure! Here is an editorial brother of the R. F. S. Journal berating F. J. Mortimer for pictorial "partisanship," whatever that may be. Recalls the days of the New York Photo Secession and the London Salon when hard words were frequent.

Of course there should be no partisanship in a purely intellectual pursuit such as pictorial photography.

*

Photography, according to *The American Cinematographer*, published at Hollywood, California, appears to be receiving very close attention, where the motion picture is now chiefly made. To those of us who remember the crude images on film of 20 and 30 years back, the progress has indeed been startling. We note with interest a paper, "Graininess in motion picture positives and negatives," as evidence of this advance. The public is the gainer for uniformity, as well as artistic quality of image in the result of careful camera and photographic work.

*

Photography is always "advancing." A score of years ago we heard the great Abney,

photo chemist, lecture on the subject of "Recent Advances in Photography." Abney has gone—but the man of science has yet to appear who will render errors in exposure impracticable, or at any rate the rule, rather than the exception.

*

Of course, this implies a photographic Utopia in which everything is perfect. But if we don't have ideals and dream dreams, we shall never achieve anything on this earth, before we leave it. Rome was not built in a day, nor was any achievement the result of over-night success. It came only as the result of long and arduous endeavor.

*

Income Tax Facts—No. 1

Revenue officers are visiting every county in the United States to aid taxpayers in the preparation of their income tax returns for the year 1922. Information concerning the date of their arrival and the location of their offices may be obtained by writing the collector of internal revenue for the district in which the taxpayer lives.

Forms for filing returns of individual net income for the year 1922 are being sent to taxpayers who filed returns for the year 1921. Failure to receive a form, however, does not relieve the taxpayer of his obligation to file a return and pay the tax on time, on or before March 15, 1923. The forms, 1040A for filing returns of net income \$5,000 and less and 1040 for filing returns of net income in excess of \$5,000, may be obtained from collectors of internal revenue and deputy collectors.

Returns are required of every single person whose net income for 1922 was \$1,000 or more or whose gross income was \$5,000 or more and of every married person whose net income was \$2,000 or more or whose gross income was \$5,000 or more. Careful study of the instructions on the forms will greatly aid in making a correct return.

March 19, 20, 21 and 22, 1923

are the dates selected
for the convention of the

Missouri Valley Photographers' Association
at Kansas City, Mo.

E. V. KING, Secretary, 827 Kansas Ave., Topeka, Kans

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345

223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—Lady assistant for permanent position in modernly-equipped studio near Pittsburgh. Retoucher and general assistant. Prefer one who can make a sitting or wants to learn to make sittings. W. S., care of BULLETIN OF PHOTOGRAPHY.

WANTED—Live-wire coupon solicitor, selling two 8x10 photographs at \$1.50. Large Southern tourist city. References in first letter. Address Box 1036, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—All-around man; experienced in all branches, also colorist. Successful manager. M. F. Miller, 77 Peace St., Providence, R. I.

POSITION WANTED—First-class retoucher, one who is able to take a sitting; twenty years' experience. Moderate salary. "Artist," 723 W. 6th Street, Little Rock, Ark.

POSITION WANTED—Young man wishes position as operator; home or studio work. First-class experience. Good general workman, except fine retouching. Address Box 1038, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Operator; studio-home; high-class; capable of management. Please state in first letter what you require and best salary. Understand all branches of portraiture. H. A. Carlton, General Delivery, Springfield, Mass.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—The Clarke's Studio, Charleston, South Carolina, is now for sale. For over thirty years this studio has been known to do work of the highest grade and receive good prices. Mr. Clarke, who wishes to retire, will dispose of business at a very low price for quick sale. Clarke's Studio, Charleston, S. C.

STUDIO WANTED—Wanted to buy studio for cash. Eastern Pennsylvania or New Jersey. Furnished or unfurnished. Studio alone or including building. Quick action. Harry Millham, Box 203, Summit, New Jersey.

FOR SALE—Residence studio and business for sale; population 4,500; ten potteries; 10,000 population to draw from; nearest competition 12 miles; also several smaller towns to draw from. T. E. D., care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Up-to-the-minute small studio, in college town of 6,000, in southern Ohio. Rich farming community. No competition in county. \$7,100 yearly business. Unless you have \$2,000 cash, don't waste your time or ours either. Address Box 1039, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Voigtlander Heliar f4.5 lenses. New. 16½-, 14- and 12-inch. \$185, \$140 and \$110. Sent C. O. D., with the privilege of examination. A. Breitling, 2311 E. 14th Street, Brooklyn, N. Y.

FOR SALE—Pako Printer, used two months; cost \$135; no reasonable offer refused. Pelouze & Campbell, 317 Broadway, Camden, N. J.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and

Porto Rico, \$2.00. Countries in the Postal Union, \$2.50 Single copies, 5 cents

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 810

Wednesday, February 14, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	195
Adjustment of Surroundings in Portraiture	196
Notes on Press Photography (Lux Graphics)	197
Use of "Too Many Shadows in Portraiture" (S. Hartmann)	198
The Photograph in the Ad. (C. H. Claudy)	203
Convention Dates	204
Studio Gossip (F. H. Williams)	206
Association News	208
Prize Competition	209
International Photographic Arts and Crafts Exposition	212
Harrisburg Section of the P. A. of A.	215
Daguerre Club of Indiana	215
Income Tax Facts—No. 2	215
Leaves from My Note Book	216
As We Heard It	217
Mahoning Valley Photographic Society	218
Classified Advertising	219

Editorial Notes

The photographer of the movies is apparently receiving some of the recognition he is struggling for, although if Mr. Will Hays' greedy employers had their way the poor camera man would always be kept below the salt, *i. e.*, out of sight. (By the way, isn't it time that Will Hays bowed to public opinion, resigned and went back to post-office work?) Arthur Edeson's story of how he photographed the mammoth and intricate sets of the Fairbanks "Robin Hood" is a tribute to skilful technique.

*

Two other young photographers who have made good in high-class movie work are Lyman Broenig and Charles G. Rosher, who do Mary Pickford's best work. Rosher

once ran a portrait gallery at Little Rock, Ark., and had photographic experience in England. Take away the admirable photography which now mostly characterizes these movies, and they would have no *raison d'être* at all, for the stories are mostly trashy and the acting and direction stupid in the extreme.

*

Rothacker, the film "magnate," who travels in America and Europe a great deal, belatedly declares that the American technician and cinematographer (the working photographer, in fact) is becoming appreciated and respected. It was about time. Rothacker knows very well that it isn't so long ago that his friends and customers from Oshkosh treated their photographic help as helots and criminals. The writer of these lines once edited a house organ for one of these money-mad leeches and he shudders at the recollection of his experiences.

*

"What shadows we are, what shadows we pursue," says Goethe. Photographers chase shadows in a sense: some one way, some another; some arbitrarily; some otherwise; some with success; some not. Life in a way may be regarded as a series of shadows succeeding each other from day to day. Contrasted with the shadows are the

lights and so it goes. The lives of all of us are made up with these lights and shadows in varying proportions. Some lives have a preponderance of one or the other. Is not human life, then, comparable to a photograph, which is a thing of lights and shadows?

*

Dr. P. H. Emerson, the well known author of "Naturalistic Photography," is about to publish his correspondence and autobiography since the early eighties, when he began to startle the world with his then heterodox teachings on pictorialism. An interesting volume should result. Some ascribe to Dr. Emerson the foundation of modern pictorial photography.

*

Agnes Egan Cobb, 1674 Broadway, New York, announces that she is specializing in leatherette frames for photographs and window display cards and other novelties for advertising.

*

Adjustment of Surroundings in Portraiture

We are taught that a picture is an organic unity of relative parts, an entity which grows on us in the study of it, and if there is truth in the dictum, the more we study the picture the more shall we enjoy it, and contrarily, if it fail in this particular, the oftener we contemplate it the more we discover its discordant features and the more we tire of it, even though it may have much otherwise attractive in decorative quality.

How few of us when occasion is thrust upon us, deliberately put in practice what we know. We are so taken up in the contemplation of some initial feature of excellence in the subject presented—a beautiful face or a graceful figure, that we are obsessed with the "Cynthia of the Moment" and fail to appreciate the fact that without proper setting even the most precious or lovely object may by incongruity of relation be made not only intolerable but eminently unpleasing. How can one appreciate the proverbial pearl in its incongruous location?

And so of a subject in portraiture, presenting what at once strikes our artistic taste, there is danger of counteracting all it offers for exploitation of one's artistic taste and feeling, if we fail to get it in due harmony with its surroundings.

True, we are often afraid to make the attempt to set off to good advantage what is in itself most excellent. We appreciate the difficulty we are up against; it is not so easily surmounted, as the graphic and seemingly facile demonstrations at the conventions would have us think. "Safety first," and then the subject is apt to suffer by probation, and we feel that we may be the means of its undoing. It is well to tell us about atmosphere, space relations, relative values, artistic relief, but though we rise up early, pursue after them with resolution, with diligence, they somehow elude all our efforts to materialize them. They are so evasive, like Hamlet's ghost. "'Tis here, 'tis there, 'tis gone," and so in desperation we discard all these allurements offered by the individuality of charm, and set our fair subject as beauty unadorned.

If our subject is possible of this sincerity of presentation, well and good. It may be trying to gild refined gold, to add to for mere purpose of effect. The plainest of plain background may be sometimes the most effective setting; but to trust implicitly to such resource shows poverty of invention. We are sure the beauty of a diamond is much enhanced by a setting of sapphires.

But we confess attendant danger lurks in effort of over elaboration. The picture seems to protest too much, and we doubt its veracity. It is too palpable an appeal to our admiration. We catch at the trick to allure us and our candid appreciation, of what really may be excellent in it, is side-tracked by our disapproval of the subterfuge.

The one scenic background is called so often in requisition for all sorts and conditions of subject, that the photographer who affects it, is apt to get oblivious to the fact that it, too, changes, simply by association, taking on a positive assertion for empha-

sizing its own individuality; for every time the posture of a model is altered with view of securing more pleasing presentation, there is a disturbance of its relation with the background. The harmony of the whole picture may be disturbed or a positive discord result. No, the background must be studied in relation to the portrait, and the attention kept on the stretch, to detect what effect presents with every change in the pose.

Adjustment, to be sure, means expenditure of energy, careful study, possession of judgment and taste, and also deliberation and forethought and considerable study outside the studio walls.

But the results are worth it all.

Notes on Press Photography

LUX GRAPHICUS

I have been a press photographer for over 40 years, so perhaps a few notes on the subject will be welcome to your readers.

I began my career in the late seventies in London. The publishing firm I worked for was W. H. & L. Collingridge, Aldersgate street, in the old world capital of Gog and Magog.

It was a large firm, possibly not so big as some of the American concerns, but we had many publications, mostly illustrated. *The City Press* (civic), *The Pictorial World* (illustrated), *The Rock* (religious), *The Gardeners' Magazine*, and many others. The first named paper appeared twice a week, and then daily. It was the official organ of the ancient city of London, the domain governed by that King within a Kingdom—the Lord Mayor of London, who today, in 1923 rides in a gilt coach drawn by eight horses, and has a sword-bearer. His wife, too (the present Lord Mayor is an accountant), had eight maids of honor. The official customs of the city of London have not varied for a thousand years.

Electros from wood engravings were mostly used for the illustrations. I made occasional portraits by the wet plate process, I also reported in the newspapers published

by the firm, wrote verses and dramatic criticism.

About 1880 I edited two cycling papers and again photography had to be called in for portraits of racing "men." I, myself, was a speed king. I supplied occasional photos for country newspapers.

Shortly after this, gelatine dry plates were available and I did quite a trade among the newspapers and magazines in Fleet Street, London, supplying negatives and prints for reproductions.

The first shutter I used was a drop shutter: *i. e.*, a shutter placed on the front of the lens. A catch would release the shutter which had an aperture through which the exposure was made.

My most effective shutter was my hat—a Glengarry cap with which I covered the lens until the exposure was called for.

"Cap off and on," however, was the commonest kind of exposure in the streets.

In due time came the hand camera, followed by the hierarchy of Kodaks.

I never used a "finder."

I always judged distance by the eye.

I always used a small stop.

I gave full exposures.

Somewhat unorthodox and archaic in these days of Focal plane graflexes, but I got results.

Quite recently I had some experiences with the illustration departments of *The New York Herald*, *Tribune*, *Sun*, *Times*, and *The Mid-Week Pictorial* and many other publications in submitting photographs for reproduction.

These newspapers, of course, want live, up-to-date pictures—things of news value. I have prowled Fifth Avenue and Central Park for celebrities, the Lower Bay for ships, the streets for crowds.

The camera I carry is a box taking two (or one) $3\frac{1}{2}$ " square pictures. It is, in fact, either a stereoscopic or single picture camera, simply by using one or two lenses at will. And it doesn't look like a camera; it might be a lunch box, or a make-up box, as nothing is visible but a leather covered box.

I have said I don't use a finder. Two lines penciled on the top of the camera, thus V, give me my angle of view. I use fast film; the lens is always at *f*11 and I employ powerful developing agents. So I invariably get a sharp result which will enlarge. That's the point.

Outdoor press photography is a very simple matter—when you know how to do it, and what to take. But the subject might have news value.

News Value. That's the crux of the mat-

ter. Ten minutes spent in one of the illustration departments of a newspaper will teach a whole lot as to what constitutes news value. Volumes have been written on press photography. This article gives the pith of it, for out-of-door work. Be always ready to shoot and don't look at your camera. Look at your subject or object and you'll get a shot. Judging distances comes by experience.

I'll deal with some of the other phases of the subject in another article.

On the Use of "Too Many Shadows" in Portraiture

SADAKICHI HARTMANN

I do not know how often you have the opportunity of going to an art gallery, but no doubt you have gone at one time or another; and I wonder if at that time you noticed and were surprised at the light tonalities in the faces of some of the portraits, notably of those by acknowledged masters of the earlier schools. The absence of shadows is so conspicuous that it cannot be overlooked, and it is remarkable how well they succeeded in conveying roundness of form without it. How did they go about it? They accomplished it by clear and exquisite drawing of features and the scientific juxtaposition of cool and warm color tints, that seemed vague and faint and yet were decisive as shapes and subject to a variety of subtle gradations. All this is indistinguishable in small reproductions, and as it is a matter of color, it contains no lesson for those who work in monochrome, as gradations and contrasts in black and white can never be sufficiently delicate to do the same service as color.

In the "Portrait of a Young Woman," by Mabuse (fig. 1), one of the earlier Dutch painters, we have an example of the partial absence of shadows. The tone is very light yet forms are well defined. To these painters shade was beautiful only when it helped to set forth the forms of fair things. They were afraid of the sharp lines which shadows show, of their opaqueness and

sudden termination. They knew that no outline of objects are ever as sharp as the edge of a strong shadow, and that it conceals most details of the objects it crosses. So they avoided the energy and picturesqueness of shadows, as they were of the opinion that in the depiction of a human face, all features should be plainly visible.

The paleness and transparency of the shadows they employed had their natural causes and were true to the conditions the



Fig. 1

"Portrait of a Young Woman"

Mabuse



Fig. 2

Mona Lisa

Leonardo da Vinci

pictures were painted in. The illumination is that of an interior, probably close to a tall window, the light falling at an angle of about thirty-five to forty-five degrees as shown on the upper lip and neck in fig. 1. There is just a haze of shadow noticeable on the temple, on one side of the nose, on the upper lip, and along the curve of the cheek. Peculiar is the absence of shadow under the eyebrows, a peculiarity which is noticeable in nearly all portraits of that period. The eye is the most expressive feature of the human countenance and for that reason should be depicted distinctly and in clear light. At least, such was their argument.

But it is astonishing that the simple lighting scheme of fig. 1 remained the accepted method for centuries, and that the practice was not confined merely to one school but approved of in all countries where painting was an art. Slight modifications were introduced here and there, but the principle remained the same. We can find no better proof for the correctness of this assertion than in figs. 2, 3, and 4, three portraits that

are known to every student. In the famous Mona Lisa there is less flatness of tone and the light falls at a steeper angle, something like sixty-five, which deepens the shadows under the nose, in the corners of the eyebrows, and on the chin, and introduces also some darker gradations on the side of the face nearest to the light source. In Duerer's "Self-Portrait," the shadow parts are more massive and decided, concentrating on the left and lower side of the face, but the ratio of darkness is still small in quantity.

In Velasquez' "Queen Mariana of Austria," we approach something like a middle-tint composition, yet the general impression is still one of brightness. There are no extreme light and no extreme shade planes. Velasquez made a point of losing the edges of shadows, of carrying them off by gradations, and thereby making the appearance of a direct source of light less palpable.

The manipulation of shadows must be a great pleasure. One can obtain so many effects of unexpected brilliancy with it.



Fig 3

"Self-Portrait"

A. Duerer



Fig. 4 Queen Mariana of Austria Velasquez

They may not always be desirable ones, as they imply a certain abandonment of form, sometimes by loss of outline and blending of parts, and at other times by flatness of mass and reduction of detail to a shapeless shimmer. The introduction of some high-lights and light planes may throw everything else into definite darkness by comparison. Or the black dress or drapery of some shaded figure may reduce the whole mass of the picture to a middletint. There is a decided difference whether one experiments with light or with shadow, and it is difficult to state which method is the wisest.

The photographers, I fear, have in recent years played too much with light, and the inevitable result was the appearance of *too many shadows*. The middletint face of the daguerreotype, and the light face of the Sarony-Rockwood period have disappeared. The ratio of light in the faces of most portraits is extremely small. Some writer on art said that the practice of the great painters, who best understood the effects of chiaroscuro (speaking of the entire picture area), was to make the mass of middletint larger than the light, and the mass of dark larger than the masses of light and middle-

tint together; *i. e.*, occupying more than half of the picture. Who follows this out today?

The ratio today is no longer one-eighth light, two-eighths middletint and five-eighths gloom. It is rather seven-eighths gloom or three-fourths middletint, something absolutely wilful and unsystematized. Faces now look very much as if they were taken from bronze statuary, like the bust by Rodin (fig. 5). It is mostly trickery and haphazard manufacture. The operators juggle with chiaroscuro, some I must confess very cleverly, but the result is artificial and not true to any natural light and shade conception.

The tonal school, now slowly passing away, has a good deal to do with this state of affairs. It was the desire to make prints resemble paintings that had darkened with age. Soft focus lenses, papers that swallowed up detail, and retouching with scrapers, all had a tendency to darken the average tonality of the photographic print. For awhile it seemed that photographic portraitists (I refer to the "more advanced,"



Fig. 5 Buste (Bronze) Rodin



Fig. 6

Marie Adelaide

Nattier

of course) were afraid of high-lights as much as once the painters were of shadows. Then artificial lighting came into vogue and an era of light experiments was ushered in. Margin lighting, lighting from the back, reflected lighting, and a hundred and one other devices were used solely to produce unusual and startling effects. Lersky appeared upon the scene with his well thought out system of double lighting, which produced decided self-explanatory shadows, but which darkened the face unnecessarily and were not always beautiful in shape. Then attempts were made to neutralize the spottiness of double lighting, which produced confused middletint tonalities. Finally all sorts of spotlighting came to the rescue, to make light once more a dominant note in portrait composition. It is brilliant, definite and impressive but there is no chiaroscural reason for its existence or introduction. It is merely a mechanical device. If a part of the face is too dark, brighten it up with the spotlight, no matter where or what the original lighting scheme may have been. Ruskin would have thrown up his arms in despair and walked away in disgust. But there is an excuse for the photographer

in the lighting conditions of the day. They are very complex. We see people in all sorts of light conditions; for instance, in a store, in a mixture of daylight and artificial light. And in any room lit up with two electric light bulbs, separated by a reasonable distance, you will see your own folks walk about in variations of double lighting. And I believe it was Ruskin himself who said that in art representation everything was permissible that actually occurs in your every day surroundings and which you can observe without effort.

Only it should not be all accidental or invented arrangement. There must be some guiding principle. And that is today as much as it always has been, *one* natural direct source of light. Without it you can arrive only at agreeable patterns of narrow lights and extended shadows, of extreme high-lights and isolated lumps of darkness, absolutely accidental and unreliable for further application.

What is a shadow? Have you ever tried to define it? A shadow is produced by light striking an object. It begins where the surface of the object is turning away from



Fig. 7

Lady Falconer-Atlee

Lawrence

the light and continues until it is broken and exhausted on another intervening surface. Its depth is dependent on the strength of the light source. A sun-light shadow is the most conspicuous thing in any landscape. But even in a room with subdued lighting, all forms are understood and explained chiefly by the agency of shadows. Nature is remarkable in her precision and inexhaustible variety of lighting schemes. There are principles which nature always observes, and we who strive to imitate her with artistic feeling and intention, should surely try to obey and employ the same rules.



Fig. 8

"Rest in Peace"

Gruetzner

I am not an ardent admirer of story-telling pictures like Gruetzner's "Rest in Peace" (fig. 8) and I show it merely for the lighting scheme. The profusion of light on the fat faces of the monks is surely extraordinary, but the candle, at one glance, explains the situation. Now, it would seem absurd to me if somebody would treat the head in a portrait in the same fashion. But even then, there would be one vivid light source. The photographer, at all times, ran a trifle shy of this principle. One of the reasons, very likely, was the shortcoming of his medium. Still a trifle more logic, employed in that direction, would do no harm, I am sure of that.

The portrait painters of the French and English Schools (figs. 6, 7, and 9) strove less for character than for a general pleas-

ing effect. They also adhered to the one light source principle. The Nattier and the Lawrence portrait carry out almost the same legitimate lighting scheme, of lighting from above at about an angle of eighty degrees with decided shadows and plenty of light. They were excellent technicians, did everything neatly and cleverly, and heightened the illusion of reality by an increased plastic rotundity. They avoided very strong highlights and deep darks, as they had learned from experience that nothing can be seen in either of them, that they can be utilized to the best advantage only as accents in exceedingly small quantities. Also a study of Rembrandt will lead to the same conclusion. Rembrandt used large, broad, unbroken masses of dark tints and large passages of mellow lights, but his highest lights and deepest shadows he always used in spots, never in masses.

Both Nattier and Lawrence use gradations but not so-called imperceptible ones. Light and shade do not need to melt into each other when the arrangement is a sane and plausible one. For shadows should be distinct shapes, one should be able to feel the dividing line or all feeling of light is lost. In your middletints you can indulge in as many gradations as you please, and you will find in your subjects more than you can express, but your extreme lights and extreme darks should be separated, either delicately or sharply, just as the occasion demands. It does not matter as long as they are separated.

An example of firm expressiveness in the handling of shadows, we encounter in Reynolds' "Self Portrait" (fig. 9). There is no hesitation of showing things just as they happened to be. The shadows under the nose and chin, and those produced by the spectacles, are shown (sharp and separate) edged in by light. Their shapes are somewhat abrupt and startling and I do not believe that most people would fancy to be portrayed in such an intense fashion. Reynolds had the advantage, he tried the experiment upon himself, and of course

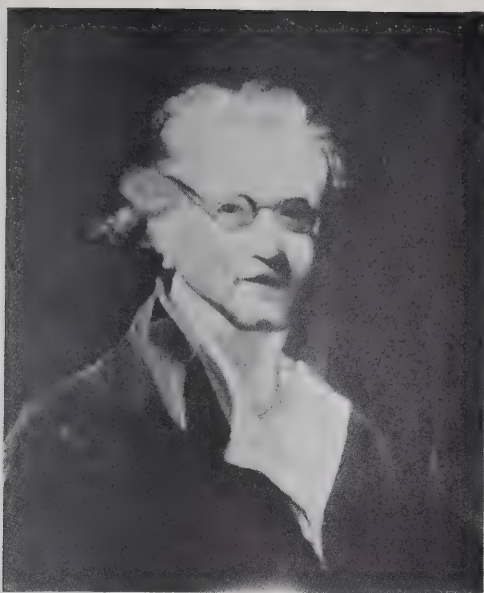


Fig. 9 "Self-Portrait" Reynolds

an artist favors many brilliant and energetic flourishes that other people do not approve of, at least when they themselves take part in the transaction.

It is not my intention to keep up this argument *ad infinitum*. I believe I have made my plea sufficiently clear. I wish to insist upon two great principles of portraiture, which are observed throughout the works of great masters, great general laws which may or may not be sources of beauty, but whose observance is indisputably necessary to truthful representation, namely, that the tonality of a face in a portrait should be a light one, and that the distribution of light and shade should be controlled, or dominated at least, by one natural direct source of light.

March 19, 20, 21 and 22, 1923

are the dates selected
for the convention of the

Missouri Valley Photographers' Association
at Kansas City, Mo.

E. V. KING, Secretary, 827 Kansas Ave., Topeka, Kans.

The Photograph in the Ad.

C. H. CLAUDY

He who insists upon photographs rather than wash drawings or sketches for his advertisements should be wise in his choice of a photographic illustrator. He who regards a photograph as anathema and will none of it to adorn his advertising tale has probably had unfortunate experiences with the product of camera and lens . . . indeed, has probably had only the product of camera and lens and not of the camera, lens and brain, which is something altogether different.

In the old days when the present scribe had "photographs for publication" spread large over his office door and letterheads, he was told as many times as there were editors buying pictures for magazine illustrations, that the difference between a good picture and a poor one was that the one contained "human interest" and the other didn't. By dint of a lot of coaxing and much synthetic ratiocination, he arrived gradually at a fair working knowledge of what "human interest" might be, although never an editor would venture a working definition. It finally percolated that a photograph had "human interest" when it showed or suggested something being done to, or by a human being, and the more unusual the "something," the greater the "human interest."

Doubtless, had Greeley edited in the days of the ubiquitous camera-carrying reporter, he would have given his immortal definition of news in terms of pictorial interest, and instructed the beginner in news photography that it was of small "human interest" to picture a dog biting a man, but great "human interest" should one picture a man biting a dog.

The problem of the gripping "human interest" illustration for a magazine story and the photographic illustration for an advertisement are different only in degree and not in kind. But there is a psychological kink in the second which is not in the

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C. . .	July 16 to 21	A. J. Cook, Sewickley, Pa.
P. P. S. of New York . .	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Missouri Valley	Kansas City, Mo. . . .	March 19 to 22	E. V. King, Topeka, Kans.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.	June 26 to 28	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	August	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich.-Ind.	Open	August 28 to 31	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	September 24 to 27 . .	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	Postponed	Fred H. Smith, Ida Grove, Iowa.
New England	Postponed	Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States . .	Postponed	Postponed	

first, which is the result of a sort of kick-back or back-fire from the publicity which advertising itself has received in numerous stories written of the how and why.

The average photograph used as a magazine story illustration is a genuine occurrence, whether it be President Wilson taking his first ride after his illness, Mr. Bryan consuming a bottle of grape juice, an airman landing after an altitude record, or the arrival of the first German tourist in Paris. We are accustomed to believe in our magazine illustrations . . . to believe in their genuineness, a belief not at all cracked, let alone broken, by the occasional posing of pictures expressly for such a story.

But we are not accustomed to believe the pictorial illustrations of advertisements as *real*, largely because for so many years the photograph was anathema in the advertising column and only the artist was strictly the Vere de Vere. If we see what is obviously a wash drawing of a young man kneeling at a pretty girl's feet and putting on a pair of skates, we allow our minds quite composedly to travel to the subject of skates, their use, abuse, pleasure, sharpness, good-steelness, price, etc. But if we see a photograph of a college-boy-lounge-lizard kneeling at the feet of a Midnight Frolic belle and putting on her skates, our attention is all too apt to wander from the skates to the people. Who is he? Hasn't he anything better to do than pose for photographs for a living? What did he say to her as he posed? Where does she live? Is she as nice as she looks or does she chew gum and cuss? Did they know each other

before, and now that they do know each other, will they keep on knowing each other?

Oh, well, it may be admitted for the sake of argument that not all advertisement readers are imaginative and that some of them see in a picture of a man at a girl's feet just a girl with a man at her feet, whether it be sketch, photograph or wash drawing. But that isn't the point. Ads. are published to be read by everyone who sees them and to exert the maximum force against the buying mind of *every* reader, not merely the unimaginative ones.

This argument is directed against the wrong kind of photographic illustrations, not against photographic illustrations as such. And it is right here that the little kick back comes in . . . a good human interest photograph, posed or not posed, will "do" for a magazine story, when it won't "do" for a magazine advertisement. We accept fictional illustrations in fiction when we don't accept them in fact stories . . . and most advertisements are fact stories.

Hence, he who would make pictures of kneeling young Greek gods at the feet of sportily clothed houris to advertise skates must see to it that his picture is sufficiently idealized to carry the idea of the picture and not to intrude the personalities of the models. What is wanted is the spirit of outdoors, the joy of skating with your best girl, the glamour of swift motion with a pretty thing hand in hand, not a picture of a particular he and a particular she enjoying these things.

Right here one expects some one to get

up in meeting and say: "All right. How shall I do it?" And we are quite ready with the answer. There are several solutions to the problem of taking individual personalities out of advertising illustrations made with the camera. One is the use of the soft focus lens, or a trick of the trade to secure a soft focus effect with a normal lens. When outlines are very soft and detail is obscured, any picture becomes a suggestion of all similar scenes, rather than an individual scene. This is psychological, and goes deep into the curious reflexes of the human mind. Never mind the reasons . . . the fact remains that a familiar room by moonlight becomes a thing of mystery even to its owner, a familiar street, fog bound, becomes a visual composite of all other fog-bound streets we have ever seen . . . linear perspective disappearing in twilight often takes mental perspective with it . . . doubtless for company.

The dimly outlined photograph loses the intimate personal delineation and takes on the characteristics of an artistic composite of all similar situations.

But soft focus is only one way to elide the personal note in the picture made from living, breathing, thinking, loving, hating, experiencing human models. Perhaps the best way of all is to choose the models with such care that they neither sink into insignificance nor stand out as the central idea of the picture. Have you never gone to the movies and snorted in disgust at the handsome hero, the beautiful heroine? Why was Sidney Drew such a success as a delineator of the commuter, the suburbanite? He *looked* as well as acted the part. He was a typical, good-natured, quizzical, tired, kindly, slightly disillusioned business man. He was neither ugly nor handsome, but he was human. Why does Wm. S. Hart draw so many feminine admirers? Not because of his looks. Why was Maude Adams the sweetheart of all America before Mary Pickford came and appropriated the title? Not that she was so beautiful, but because she was so femininely human.



Bausch & Lomb Plastigmat

Impressionistic work with the Plastigmat is unusually satisfactory, which is attested to by many users of this lens.


The Plastigmat can be used at full opening, without loss of detail or clogging of shadows. Better expression, without danger of movement of the subject, results.

Negatives are of such softness that much retouching is avoided. And you get on the negative exactly what you see on the ground-glass.

Bausch & Lomb Optical Co.

630 St. Paul Street Rochester, N. Y.
New York Washington Chicago San Francisco London

Makers of Photographic Lenses and Shutters, Projection Apparatus, Microscopes, Binoculars, Telescopes, Ophthalmic Lenses and other High-Grade Optical Products.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ
Dagor f6.8
Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City 22-49

Short days and the low actinic power of winter light make

HAMMER PLATES

A NECESSITY IN EVERY PHOTOGRAPHIC STUDIO

Hammer Plates are speedy, uniform and reliable.

Many a Hammer Plate wins out where others fail.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

All right, take a lesson from common experience and *can* the lounge lizard and the chorus beauty and go get a common or garden variety of youth and just average girl. Don't dress said youth as a fashion plate and don't put Lucille's latest skating creation on Dolly. If you can picture a book-keeper skating with a stenographer or a business man skating with his sister, rather than Mr. Young-Rich and Idle pirouetting with Miss High Society, or Mr. Professional-Skater outer-edging with Miss Earns-Her-Living-By-Posing, *you have turned the trick.*

Studio Gossip—Frank H. Williams

"Every now and then," said a successful middle western photographer, "I go out of my way to make a special picture for one of the local newspapers. I do this because the papers are always mighty glad to get such photos and because when they print them they always run my name in connection with the photos, thus giving me some mighty valuable free advertising in the news columns of the papers where I couldn't possibly afford to buy advertising space.

"The photos that I take for the papers are news pictures and specially posed pictures.

"I find it is always possible to get a lot of subjects for news photos which haven't appeared in the papers. For instance, pic-

HIGGINS'



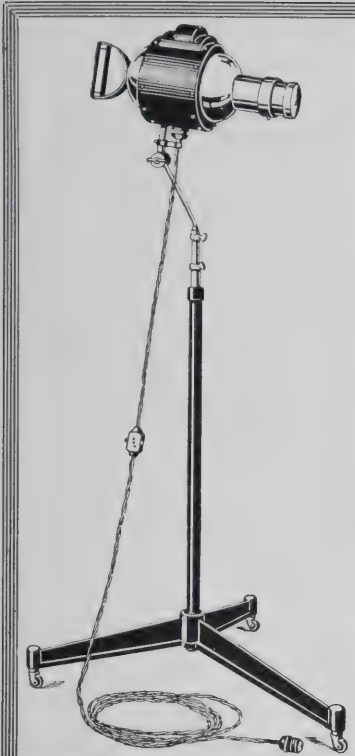
THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

PHOTO MOUNTER PASTE

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers
271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London



FOR THOSE SPECIAL LIGHTINGS

A TOUCH of light in just the right place often makes a portrait worth double the money, for in photography, light has the magic power to create life and beauty.

Halldorson Concentrating Spotlamp

The lamp uses the famous 400-watt photographic blue Mazda globe and so effectively develops its light that when used with daylight or arc light it registers in the negative the same proportion that the eye sees.

It gives a sharp or diffused spot, and a ground-glass cap is supplied for screening down the light.

The design is attractive and the outfit is so small that it is adapted for either studio or home portraiture.

Specifications: Finished in polished nickel and black enamel; Mazda T-20, C-3, 400-watt. Supplied with either folding or studio stand.

Price, folding stand, complete (without globe) . . .	\$50.00
The same, but with cast-base, studio stand . . .	55.00
400-watt, C-3, T-20, Photo Blue Globe . . .	4.75
Home Portrait Case . . .	10.00

THE HALLDORSON COMPANY, 1776 Wilson Avenue, Chicago

tures of local hunters out after game in the woods or fields; big litters of hogs with the farmers standing in the rear of the pictures; and anything at all that is at all unusual or out of the ordinary. I find that the papers always welcome such prints with open arms and, of course, it is a good expenditure of time and money for me to take these photos especially for the papers, when with them I get such valuable free advertising.

"The specially posed pictures I take for the papers generally have to do with important local events or with the seasons of the year. In these specially posed pictures I generally work in attractive youngsters or good-looking girls because people always like to look at pictures of children or of attractive young ladies. Of course, I get the permission of the young ladies and of the children and of the latter's parents to take the photos and give the names to the papers. Generally the folks I ask to pose for me for photos for the papers are highly delighted and glad to pose. Almost any

sort of an idea does as the theme for these pictures, but the more novel and interesting and unusual the theme, the more delighted the papers are to get them. All of which helps me get more business and all of which should help other photographers get more trade."

*

Smile as if you felt that way.

Ill-will is as contagious as small-pox.

"The hopeless man is he who will not learn."

Confidence is an asset, but over-confidence is a liability.

Sometimes any decision is better than no decision.

Tastes differ, but personally we dislike a professional booster.

We all have approximately 72,000 hours in which to make good.

The fellow who is always looking for a manager can't be managed.

The man who has a reputation for bull-head luck is usually a bull-head for work.

It gives some men a great deal of pleasure to look squarely at a "Positively no checks cashed" sign, and ask the hotel clerk to cash a check for them.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

The Washington, D. C., Convention

At last it has been decided, and the great National Convention of the Association will be held this year in Washington, D. C., July 16th to 21st. Photographers of the United States and Canada have generally voiced their approval of the selection made at the Executive Board Meeting in Washington, D. C., on February 5th. The headquarters will be at the Washington Hotel, Pennsylvania



WASHINGTON HOTEL

The Headquarters of the National Convention

avenue at Fifteenth street, opposite the Treasury, and the old Convention hall will be used if the beautiful new one is not completed by the dates mentioned.

Representatives of the Manufacturers' Bureau, Amalgamated Associations and others attended the meeting and the decision in favor of Washington was felt to be the one that would be satisfactory to the greatest number of photographers. Those present were: A. H. Diehl, president; Clarence Stearns, first vice-president; Alva

Townsend, treasurer; James Reedy, chairman Manufacturers' Convention Bureau; Will H. Towles, director of the Winona School; Harry M. Fell, Paul E. True, Clint Shafer, W. H. Salmon, Geo. W. Harris, Jas. H. Brakebill, and Frank V. Chambers, of the BULLETIN OF PHOTOGRAPHY.

A tentative program was agreed upon; entertainment features were discussed; and, while details have not yet been worked out, a splendid educational program will be featured, together with sight-seeing tours to the many interesting points in the Capitol city. Representatives from Trade Organizations, the Chamber of Commerce, Kiwanis, Rotarians, Automobile Clubs and civic bodies in general have volunteered their active support with the idea of making this one of the best Conventions that Washington, D. C., has ever welcomed.

The war bags can now be packed and schedules arranged so that vacation periods may be spent at the Convention and other interesting points in the East. Everything points to one of the largest and most successful gatherings ever held.

*

Air Service Wants Photographers

Of interest to some members may be the following letter from James Flannery, Employment Officer, Chanute Field, Rantoul, Ill., to whom letters may be addressed by those anxious to take up the work he mentions:

"This school is desirous of obtaining the services of two photographic instructors. The available positions require men capable of instructing in

\$85 IN CASH FOR PHOTOS

Genre Competition



We are authorized, by a maker of calendars, to offer \$85 in cash for Genre or story-telling pictures (human interest preferred.) Portraits neither considered nor wanted. Pictures must be sharp; no soft-focus work sought

¶ The prizes are:

First \$50 in cash

Second \$25 in cash

Third \$10 in cash

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

¶ Last day for receiving entries:

April 25th, 1923

¶ Understand, we only want pictures telling a story—strictly genre—don't send anything else!

THE RULES

¶ As these pictures may be used for advertising matter (not objectionable) the release and reproduction rights will be required from the owner of the negative and also the models. These will not be required until such time as the photographs have been selected.

¶ No print smaller than 4x5 will be considered.

¶ Send as many pictures as you wish; they may be mounted or unmounted, but must be delivered to us postage paid.

¶ Don't send particulars as to how the prints were made; we want results only.

¶ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Genre Competition."

¶ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become the property of the maker of calendars.

Address all packages

GENRE COMPETITION

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

A NEW BOOK

THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written on work with the Air Brush, especially as applied to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as one of the most expert workers with the Air Brush in this country, and the series of 32 illustrated lessons, which forms a considerable portion of the book, is the most detailed and carefully worked out course of instruction that could be imagined. With the help of this book any photographer can learn to use the Air Brush.

In addition to the comprehensive series of lessons, there are seven chapters on coloring with the Air Brush, a very valuable addition to the book, and something not heretofore found in print.

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia

photographic subjects and who have instructors' personalities and temperaments. The subjects to be taught are Photographic Optics, View Camera Work, Press Work, Photographic Chemistry, Negative Making, Printing, Enlarging, Lantern Slide Making, Copying and the use of Filters. The positions pay \$150 per month with promotion to \$170 per month, after six months' satisfactory service."

*

Past-President Dines Employees

Ryland W. Phillips, Past-President of the Association, recently gave a dinner to his employees in his studio, 1507 Walnut street, Philadelphia, Pa., when the annual distribution of checks to the workers, as part of the profit sharing system of the house took place. Mr. Phillips announced that 1922 had been one of the most successful years in the history of the studio, which was founded in 1856 by his father, the late Henry C. Phillips.

*

Want Speech-making Material

Many calls are being made on this office for the printed speeches and data on photography prepared a year or so ago; and those who have received the sheet state that they have no trouble in working up a good snappy detailed talk from it. Sometimes photographers are called upon to talk on the subject and it is well to be fortified.

*

Secretary's Office Busy

Naturally any office hates like the deuce to talk about itself, but we want to call the attention of the members to the fact that on a sample day, just a week ago, there were 78 letters sent from the office on a wide variety of subjects, most of them personal. The inquiries ranged from the request of certain national advertisers for information as to where they could obtain picture post cards sold in Cairo, Egypt, and Jerusalem, to a request for full data as to the proper kind of a building to put up so that most efficient

(Continued on page 214)

WOLLENSAK LENSES

for Every Professional Purpose

This ad is one of the following series discussing suitable lenses for various phases of professional photography:

- (1) The answer to your lens problem
- (2) General studio work [lem]
- (3) General commercial work
- (4) Portraiture
- (5) Wide angle and banquet work
- (6) Home portraiture
- (7) Child photography
- (8) Soft focus effects
- (9) Enlarging
- (10) Resumé—studio lenses
- (11) Resumé—commercial lenses
- (12) Anastigmats

You will find it profitable to follow this series. If you wish advance information on any of the topics covered, write us.

Number Two— General Studio Work

THE average studio in the small town, yes, and in the cities too, must handle a varied class of work. There are conventional portraits, requiring speed and roundness; groups and full figures requiring flat field; baby pictures requiring high speed; and sometimes commercial work, where anastigmatic correction is most desirable.

It takes a truly universal lens to handle so great a variety of work. Such a lens is the Wollensak Velostigmat Series II $f4.5$, a high-speed, perfectly corrected anastigmat, an excellent all-round equipment for the many phases of work that come within the scope of most studios.



From $f4.5$ Velostigmat negative, by Philip Conklin

Besides the suggested studio uses, the $f4.5$ Velostigmat is excellent for commercial and architectural photography, view work and enlarging and copying. And for home portraiture and Graflex use, it is truly ideal.

In selecting the size, be governed only by the limitations of your camera and studio. If possible, use a longer focus than that listed for your plate, for the longer the focus, the better the perspective (See Table I, page 26, of our catalog).

We recommend the Velostigmat Series II $f4.5$ to the man in need of an all-round lens. To others, needing lenses for special phases of work, we extend an invitation to write us for suggestions.

WOLLENSAK OPTICAL CO. Rochester — New York

Makers of Distinctive Lenses that make Distinctive Pictures



Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Grand Prizes, Plaques, Awards of Merit, Cash, etc., will be
made for Meritorious Work—write for entry-blanks, etc.*

This will be the largest exhibition of Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336



Use

HALOID PORTRAYA

for DISTINCTIVE PORTRAITS

It is easy to be different and distinctive with such splendid papers as Parchment Antique, Fine Fabric Linen, or Texta.

*Write for our pamphlet
"Suggestions for Seasons' Portraits"*

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street

CHICAGO OFFICE
68 W. Washington St.

HALOID

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | | |
|-----|----|---------------------------------------|
| No. | 1 | Modern Lenses (1899) |
| | 3 | Hand-Camera Work |
| | 6 | Orthochromatic Photography |
| | 7 | Platinotype Process |
| | 8 | Photography at Home |
| | 11 | Developers and Development |
| | 13 | Photographing Flowers, etc. |
| | 14 | Street Photography |
| | 15 | Intensification and Reduction |
| | 18 | Chemical Notions for Photographers |
| | 23 | Photographic Manipulations |
| | 25 | Landscape Photography |
| | 26 | Telephotography |
| | 21 | Albumen and Plain Paper Printing |
| | 31 | Photographing at Night |
| | 33 | The Dark-Room |
| | 37 | Film Photography |
| | 40 | Platinotype Modifications |
| | 45 | More About Orthochromatic Photography |
| | 74 | Intensifying and Reducing Negatives |
| | 76 | The Hand Camera |
| | 78 | Printing Papers |
| | 83 | Coloring Lantern Slides |
| | 88 | Photography by Flashlight |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

work could be done by a photographer. Seventy-eight personal letters a day doesn't seem so many, but it's a rather hefty correspondence at that. More than fifty inquiries, not including those who have paid their \$10 preliminary fee, have come in with regard to the Winona Lake School to be held the entire month of August—and August still five months away.

The office is still receiving comments and advice with regard to the Convention and in the future the entire Association page will be given over to them.

*

Veterans Want Their Pictures

As a result of the offer of assistance made some time ago to the American Legion and the Veterans of Foreign Wars, the Association has on file requests from twenty-two veterans asking information with regard to photographs made of their outfits during the recent unpleasantness. A list of these will be given shortly.

*

Membership Drive Is Great Success

A few days ago work on forwarding material to eighty-three new members of the Association was finished, and in the meantime a good start on eighty-three new ones has been made. Some old members are corralling everyone in their vicinity and forwarding their applications and checks. W. C. Fuller, Salina, Kansas, forwarded his own and four more. Ernest Kurth, Belle Plaine, Iowa, is another member who is working on all six; and, in fact, there are so many of the members doing their utmost, not only to increase the Association membership, but to see that the high standard of admission is retained, that there is hardly room to mention them. The drive momentum hasn't been retarded and the peak is yet to be reached. Let's go.

*

Why is a badly conducted hotel like a fiddle? Because it's a vile-inn.

*

"What is your favorite book?" asks the humorist of the *Kansas City Star*. "My bank-book," was the reply; "but even that is lacking in interest these days."

Harrisburgh Section of the P. A. of A.

The Harrisburgh section of the Photographers' Association of America held its annual session on January 31st. The meeting of the body, which is comprised of photographers of Harrisburgh, Reading, Chambersburg, York, Hagerstown, Md., Shippensburg and other points in this section of Pennsylvania and Maryland, was held in the studio of A. Bosshart, 21 West Market street, York, Pa.

Part of the business was the election of officers. Representatives of the Eastman Kodak Company were present and gave demonstrations of modern methods in taking photographs. Lighting effects, posing and the taking of photographs of colored objects figured in the demonstration.

*

Daguerre Club of Indiana

The directors and officers of the Daguerre Club of Indiana opened an all-day session on January 24th in the studio of L. D. Phillips, Kokomo, Ind., who is vice-president of the club. Arrangements were made for the next annual meeting of the organization which will be held at South Bend in May or June.

Ben Larrimer, of Marion, submitted a number of new ideas on the exhibit that, according to the custom of the club, should be different from the preceding ones. E. E. Mangold, of South Bend, president; Merle Smith, of Hartford City, secretary-treasurer; Charles Gilbert Shaw, of Bloomington, past-president, attended.

*

Income Tax Facts—No. 2

In the making of his income tax return for the year 1922, a taxpayer, if single, is allowed an exemption of \$1,000. A married person, or head of a family, whose net income for the year 1922 was \$5,000 or less is allowed an exemption of \$2,500. The exemption allowed a married person or head of a family whose net income was in excess of \$5,000 is \$2,000. A head of a family is a person who actually supports one or more persons living in his or her household who are closely related to him or her by blood, marriage or adoption.

An additional credit of \$400 is allowed for each person (other than husband or wife) dependent upon the taxpayer for chief support, if such person is under 18 years of age or incapable of self support because mentally or physically defective. A single man whose net income for 1922 was \$2,000 and who supports in his home an aged mother would have no tax to pay, but would nevertheless be required to file a return. The fact that a person's income may be nontaxable by reason of the exemptions does not nullify the requirement to file a return if his income was within the prescribed figures—\$1,000 if single and \$2,000 if married.

The normal tax is 4 per cent on the first \$4,000 of net income in excess of the exemptions, and 8 per cent on the remaining net income. The tax may be paid in full at the time of filing the return, or in four installments due on or before March 15, June 15, September 15, and December 15.

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY

110 WEST 32ND ST., NEW YORK

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

Pictorial Photography in America

1922 Edition—Price, \$3.50

Besides the 76 pictures giving representation of the work of the exponents of Art in America, the book is also made interesting by the well-written papers on photo art.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box R. P. 543 Wabash Ave., Effingham, Ill.



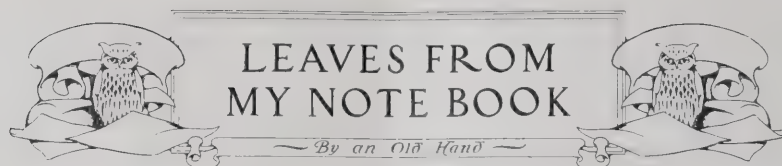
Sunlite Flash Powder

"The Light That Never Fails"

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lamps and other products.

BRIELOW MANUFACTURING CO., 33 Union Square, New York



"The best hypo eliminator is pure water." How true that is. In fact water is one of the most valuable photographic chemicals that we have, and not always used as the Scotchman took his potatoes "with discretion."

Probably the Editor of the paper from which I take this quotation will recall a treatise on hydroxyl monohydride which created a great sensation on publication.

*

On a recent visit to Jack Cummings, of the Ansco Company, at his New York offices, we found him "up to the eyes" in work, and optimistic as usual. Discussing business conditions he thought that we were rapidly approaching the normal.

*

"The old order changeth giving place to new." The world, or rather its people, appear to be moving far more rapidly than hitherto. We are in the fourth generation of photography. What changes are apparent to those whose recollection covers half a century!

*

A walk down Fifth avenue, New York, reveals the interesting fact that the Japanese photographers are successfully invading the Occident, and *Photograms of the Year* shows several interesting examples of their skill.

*

Curtis, who so successfully photographed the Indians a few years ago, is now making movie "stills" at Hollywood, California. Lejaren à Hiller, a well known New York professional, is also applying his skill to the studio side of this work.

*

The Televue, a successful application of the principles of binocular vision to the screen, is on view at a New York theatre; it appears to be meeting with popular success.

The stereoscope has always been an interesting photographic side line: the public at large has never shown an appreciable anxiety to adopt it with ardor or enthusiasm. It has been coming (and going) for many years.

*

Unlike the popular Kodak, or the studio camera, of these it may be said: "Age cannot wither nor custom stale their infinite variety." These are always with us and are never likely to be displaced.

*

Alvin Langdon Coburn appears to be setting the British photographers very much by the ears. He is delving deeply into the psychology of his subject. F. Holland Day did this some years ago. He called his photographs "plastic psychological synthesis."

*

Blessed word that, "psychology." It covereth a multitude of mental obscurities and vagaries. Especially in photography. We have

- (1) The psychology of the sitter.
- (2) The psychology of the photographer.
- (3) The psychology of everybody else connected with the making of the photograph.

*

Poor old Germany: "Let us weep."

There is to be a Photographic Fair in London on March 15-24, of which we have already given details to our readers on this side of the Atlantic.

"Among the conditions is one that goods of German manufacture will not be permitted to be exhibited on any of the stands."

How small, petty and childish this stuff reads, to be sure, more than four years after the signature of the Armistice!

It is not so long ago that the frightened English shopkeepers, alarmed at the Kodak progress in Great Britain, hurried off to Germany for cameras and other supplies wherewith to fight George Eastman. Tut! Tut! Arthur C. Brookes! Why not bury the hatchet? To quote General Ulysses S. Grant, "Let us have peace."

In 1882 the British Parliament passed a law insisting that all goods made in Germany be so labeled. What a grand advertisement that was for the Fatherland!

Today, in the United States, Zeiss-Tessar lenses are at a premium.

Revenge is sweet—but forgiveness is divine.

AS WE HEARD IT

L. C. Robinson, Madison, Wis., has sold his studio to O. F. De Longe.

J. W. Beck, Greensburg, Ind., is erecting a new studio on West Main street.

The studio of S. T. Gisson, Lexington, Tenn., was destroyed by fire on January 18th.

M. A. Cook, formerly of Searsport, Me., has entered into the photographic business in Belfast.

Isaac H. Oliver, Lindsay, Ont., died at his home on January 24th. Mr. Oliver was 68 years of age and is survived by his widow.

The Pearle Photographic Studios, of Fort Worth, Texas, have moved into new and more commodious quarters, at 910½ Main street.

W. G. Penna has purchased the studio of E. W. Burke, Brazil, Ind. Mr. Burke has moved to Henderson, Ky., where he will open a studio.

W. D. Staples & Co., commercial photographers, of South Bend, Ind., have opened new quarters, occupying half the third floor of the St. Joseph Building.

The studio of J. I. Anderson, Merrill, Wis., was considerably damaged by fire on January 22nd. The cause of the fire is believed to have been an overheated chimney.

Fire completely gutted the Central Studio, of Macon, Ga., on January 19th. The origin of the fire was undetermined. The studio is owned by D. A. Warlick and his son and was partially covered by insurance.

The Jensen-Raymer Studios, Austin, Texas, have been named official photographers for the Thirty-eighth Texas legislature and will at once make block pictures of the membership of both the house and the senate to be placed on the walls of the legislative halls. This same studio was selected for the photographing work by the Thirty-seventh legislature.

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345

223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

Frederick John Falkner, aged 82 years, died at his residence, 89 Wellington street, Sault Ste. Marie, Ontario. Death resulted from heart trouble of which he had been complaining for some time.

Photographers of the Northwest Missouri Association held their Semi-annual Convention at the studio of A. E. Anderson, Tarkio, Mo., on January 25th. The purpose of the association is similar to those of other organizations, and their discussions have to do with new methods of lighting, the recent developments in photography, ethics of the profession, and any problems of general interest presented by the members.

Felix Schanz, one of the trustees of the Winona Lake School, gave an address before the Optimist Club of Ft. Wayne, Ind., on the development of photography from the first experiments in the art, down to the present-day motion picture. Mr. Schanz said that "Photography has gradually developed the motion picture so that the art of photography is one of the greatest educators in the world. Those who cannot and will not read print, can gather information from pictures."

The Pa-Ko Corporation, manufacturers of photographic machinery and other appliances, has purchased the property at 1205 Lyndale avenue, N., Minneapolis, Minn. The building of two stories has a frontage of 50 feet and the purchasers also secured 50 feet of adjoining property with the intention of building with expansion of business.

The Pa-Ko Corporation is one of the newer industries in the city, manufacturing several photographic film appliances, such as washing machines, dryers and printers. A general export business is carried on with Europe, Australia and Asia.

Products manufactured by the concern are creations of G. M. Dye, president, who, since he worked his way through Weyland Academy by developing films, has been vitally interested in simplifying labor in photography by machine methods. The Pa-Ko Corporation, formerly located at 116 Fourth street, S., has already moved into its new headquarters.

*

Mahoning Valley Photographic Society

At the annual meeting of the Mahoning Valley Photographic Society, of Youngstown, Ohio, February 1st, Jack Porter was re-elected president, W. Bruce Hart was elected vice-president, and G. O. McGranahan and A. Lutz were re-elected secretary and treasurer; Walter A. Bartz was named head of the educational committee; Anthony Straw, chairman of the entertainment committee, and Hart, chairman of the publicity committee.

Plans for an extensive educational program for the year were mapped out. A meeting at least once every two months will be held at which some leading photographers of the country will demonstrate. An exhibit will be held in the fall, and tentative plans were outlined for a campaign of co-operative advertising for next Christmas.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—Lady assistant for permanent position in modernly-equipped studio near Pittsburgh. Retoucher and general assistant. Prefer one who can make a sitting or wants to learn to make sittings. W. S., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Competent retoucher, etcher and all-around man, with long experience from first-class studios, open for permanent engagement. Offer of salary appreciated. Address Box 1041, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—All-around man; experienced in all branches, also colorist. Successful manager. M. F. Miller, 77 Peace St., Providence, R. I.

POSITION WANTED—First-class retoucher, one who is able to take a sitting; twenty years' experience. Moderate salary. "Artist," 723 W. 6th Street, Little Rock, Ark.

POSITION WANTED—Young man wishes position as operator; home or studio work. First-class experience. Good general workman, except fine retouching. Address Box 1038, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio, ground floor, equipped 8x10; suburb Seattle; good prices; north light; rent \$15, including water and light; same hands nine years; owner in poor health. Bargain. Suitable lady or gentleman. Season commencing. Address Box 1042, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—The Clarke's Studio, Charleston, South Carolina, is now for sale. For over thirty years this studio has been known to do work of the highest grade and receive good prices. Mr. Clarke, who wishes to retire, will dispose of business at a very low price for quick sale. Clarke's Studio, Charleston, S. C.

STUDIO WANTED—Wanted to buy studio for cash. Eastern Pennsylvania or New Jersey. Furnished or unfurnished. Studio alone or including building. Quick action. Harry Millham, Box 203, Summit, New Jersey.

FOR SALE—Residence studio and business for sale; population 4,500; ten potteries; 10,000 population to draw from; nearest competition 12 miles; also several smaller towns to draw from. T. E. D., care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Up-to-the-minute small studio, in college town of 6,000, in southern Ohio. Rich farming community. No competition in county. \$7,100 yearly business. Unless you have \$2,000 cash, don't waste your time or ours either. Address Box 1039, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Voigtlander Heliar f4.5 lenses. New. 16½-, 14- and 12-inch. \$185, \$140 and \$110. Sent C. O. D., with the privilege of examination. A. Breitling, 2311 E. 14th Street, Brooklyn, N. Y.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

The PHOTOGRAPHIC JOURNAL OF AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

The Standard Photographic
Magazine of America for
the past 58 years

\$2.00 per year 20 cents a copy

Foreign Postage 50 cents extra.

SAMPLE COPY FOR A DIME

FRANK V. CHAMBERS
PUBLISHER

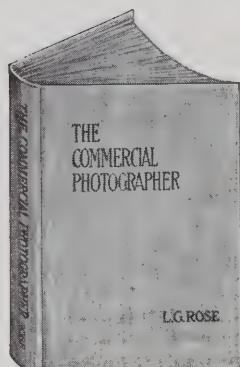
636 S. FRANKLIN SQUARE, PHILADELPHIA

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

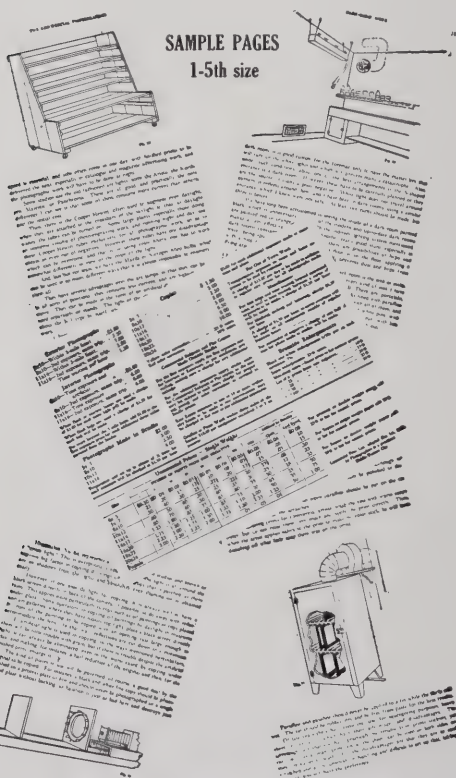
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

One of the best, as well as one of the rarest books on art and composition is —

Burnet's Essays on Art

Single copies of the original editions have been sold as high as \$100.00. It has been reprinted in a limited edition of only 1000 copies. Will you have one?

Send \$2.00 and get a copy at once.

Postage 15 cents extra.

FRANK V. CHAMBERS

636 Franklin Square, Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 811

Wednesday, February 21, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	227
Likeness and the Lighting	228
Practical Suggestions (Jeanne Snazel)	229
A Good Year	231
An Example of Creating Business (W. L. Schrantz)	231
Illustrations by the Bradley Studios, Georgetown, Ky.,	233-234
Leaves from My Note Book	235
Prize Competition	236
The Tale of Cows (C. H. Claudy)	237
Convention Dates	239
Salesmanship and Talk	240
Death of Carl Paul Goerz	241
Small Cause for a Great Catastrophe (E. J. Buckley)	242
International Photographic Arts and Crafts Exposition	245
Income Tax Facts—No. 3	246
Eye-Glass Lenses	247
Pacific Northwest Convention	248
Classified Advertising	250
As We Heard It	251

Editorial Notes

Visitors to Paris (and they are expected to be numerous from America this year) who desire photographic information, or supplies, should make a point of calling upon W. E. Dunmore, 22, Rue St. Augustin, Paris, an expert photographer and dealer, and they will be certain to receive the best of attention, as Mr. Dunmore has many years of experience to his credit in various parts of the world. He was once a successful exhibitor and was associated with the famous old Platinotype Company, and other noted firms.

*

H. Walter Barnett, of London, and well known in American photographic circles

(the BULLETIN OF PHOTOGRAPHY reproduced many of his studies of society women) has become identified with the well known firm of Elliott & Foy, which was founded considerably more than half a century ago; hence the name of the building in which the studios are located, the Talbotype Gallery. Barnett photographed many celebrities in his time, and his ability and experience should prove invaluable in his new affiliation.

*

The New York correspondent of Philadelphia's very own *Public Ledger* discovers that the photographic pursuit of Manhattan's hotel guests is a feature of life in those caravanserais and writes a readable article to that effect. It's a fairly old game, Mr. Carroll, and quite as legitimate as any other branch of the business, conducted over the telephone, or otherwise. Some big photographic concerns have been built up that way. And, after all, being photographed—and well photographed—is a duty to one's descendants, is it not? The individual who professes to be camera shy is either a nut, an abnormality, or a fool. "We don't believe there's no such person," to quote Betsy Prig.

*

"Oh, that mine enemy would write a book." To the scores of handbooks on

elementary photography, a gentleman named Geo. W. French has had the temerity to write, publish and add another under the title of "Photography for Amateurs." Whereupon Professor E. J. Wall, than whom there is no higher living authority, reviews the book and points out some slight errors of terminology in the text. The author gets back at his reviewer very plaintively, and is soothed by an editorial expression of—well, not sympathy but explanation. Of course, the making of photographic text books will and must go on, but as we are nearly a century old "Art -Science," elementary productions should at least be reviewer-proof—*i. e.*, free from blunders.

*

It is many years since there was shown at a great European photographic exposition, an albumen print bearing the title "There is Sorrow in the Sea—It Cannot be Quiet." It was a study in low tones of sea and sky, sombre and suggestive of a coming storm. Much comment and sensation were caused by this photograph, the work of William Mayland, an associate of the late H. P. Robinson. The early days of gelatine dry plates were at hand, and it is not too much to say that this photograph inaugurated something of a fashion in sea-scape photography which has lasted to the present time. Witness the work of Mortimer and other masters in this branch of work.

*

Mist effects were given an impetus at about the same time. W. McLeish, of Darlington, produced a photograph, exhibited and received a medal for it: "A Misty Morning on the Wear," revealing a view of the great Durham Cathedral beyond the river mists.

The picture was much acclaimed and was followed by many others of the same nature. This was over forty years ago, and sea and mist photographs are still popular. No effects in nature are more beautiful to contemplate and photograph than these.

*

There is a rumor that Hugo Stinnes, the German Midas, who is so prominent in the

affairs incident upon the occupation of the Ruhr valley by the French, is a large stockholder in the Famous Players' Corporation, the largest users of still and film photographs in the world. Well, Hugo might do worse than finance picture companies, instead of stirring up trouble among his unhappy fellow countrymen.

*

Carl Paul Goerz, the inventor of the double-anastigmat lens, has passed away. The writer of this paragraph introduced this gentleman to the House of Ross, who subsequently made his lens under license. Goerz landed in London comparatively unknown. He couldn't speak a word of English and his lens would probably have been adopted by somebody else but for the accident of a *recontré* at a photographic society's meeting. For many years the English opticians lived on German optical brains.

*

Likeness and the Lighting

How often an otherwise effective portrait fails in making itself specifically interesting because it is not a characteristic likeness of the model. It should be the purpose of every photographic portraitist to insure in his reproduction of the original those peculiarities which best express the personality, while all the while keeping an eye to artistic presentation of the same. This means keeping features which may militate against artistic rendition in abeyance, but not completely obliterating them. Now we believe this association attainable if care is taken in the posing of the head and exercise of skill in its illumination. By skill in illumination, we here mean skill in adaptation of the light to express individuality or the likeness of the model.

The picture may indeed be made most charming by management of the curtains, etc., but at the same time not be a genuine portrait.

Such pictures are charming as works of art, but photographic portraiture dare not falsify or beautify at the expense of

verisimilitude. Decorative effect should not eclipse truth.

Where a photographic portrait fails as a likeness record, you may trace the failure essentially to the lighting of it as not suiting the character of the face.

Illumination may either bring out into too great prominence some salient feature which has caught the eye of the artist, which is not at all important or even contributory to the character of the individual, or some detracting factor may get emphasis where the true likeness necessitated suppression. Many painters, and more particularly photo artists, in the endeavor to make something striking, make heads with strong illumination. They may be effective but often inconsistent with the true character of the individual. People will accept such works not because they really appreciate their art value, but because, failing to comprehend them, they fear being adjudged as wanting in artistic perception; but their friends see with unfiled eye, and even may ask them of whom is the portrait.

Where the eyes of the model, for instance,

are deep seated, giving the head a peculiar charm to the artistic vision, there is danger of over accentuation with danger, too, of falsification. The whole expression of the face is thereby changed from its normal presentation, and friends naturally fail to see the resemblance. Here the photo-artist should study for some means of throwing a reflection into the recesses of the sockets of the eyes and trust to good exposure of the plate to give the light chance to work upon the minor points to secure harmonious relation of the lights and shades.

And in the treatment of faces which have lines, indices often of individuality, is it not unjust to attempt rejuvenation by obliteration? The rational agent, to prevent here over-emphasis, is control of the top light or a concentrated light from any source, and judicious use of reflecting screens. The reflector in skillful hands is a most valuable aid in getting refinement and preserving, at the same time, the character and individuality. Depend on *it*, not on the retoucher's pencil. Forget not that likeness is as essential as pictorialness.

Practical Suggestions

JEANNE SNAZEL

Now—prepare yourself for a good thought ramble! Some of the following little “stunts” are original, while some you may be quite familiar with. If the latter be the case, perhaps you may never have put them to use in your studio. Often it is necessary to see or hear a certain thing many times before we actually put it into practice, after which we wonder why on earth we did not do so long ago. If you come to anything here that sounds “stale” to you, do not say, “Oh, where does the writer think I have been all these years? This does not interest me, for I heard all about it long ago.” Read on to the end and you are sure to find some helpful suggestion that will benefit you in your studio, providing you give it a try-out.

As space will not permit an accurate

detailed description of each of the following little money making and time saving “stunts,” Mr. A. R. Hollefreund, proprietor of The Maitland Studio, Stratford, Ontario, Canada, where the writer is employed as assistant, will gladly give further information to any one desiring same.

1. To print up any dense part of a negative, use oil of wintergreen, swabbed on a piece of ground-glass; this will evaporate in a short time, making it unnecessary to clean the ground-glass off, as is required when using vaseline or other grease. Cut several pieces of ground-glass somewhat larger than your negatives, and keep these always in a convenient place near your printing machine, in order that while one is drying, another can be swabbed with the oil of wintergreen and used in the same way.

2. Also cut up ground-glass into many pieces of various sizes and shapes and keep in a partitioned box assorted according to their sizes. This box should also be kept handy near your printing machine, and if you have a large assortment of these, you can always find one to suit any thin part of a negative you may wish to hold back when exposing the print. These can also be used in connection with the ground-glass before mentioned, if necessary to "print up" and "hold back" different parts of a negative at the same time.

3. When you wish to hold back a "real small" shadow in a negative, this may be very successfully done by evenly daubing a little yellow ochre oil color either on the back of the negative or under the plate-glass of the printing machine. You will find this works far better than any other color, and requires only a very little of the yellow ochre.

In connection with part "1" it is best to always have a bottle of oil of wintergreen right near your ground-glasses for "printing up." An excellent cork swab can easily be made by running a long screw through a cork and fastening swab of cotton or cheese cloth to the end of the screw. Keep this corked when not in use, to avoid evaporating, and hang the bottle close to your printing machine. Always swab the wintergreen on the ground side of the glass, turning this side down, to prevent a moisture from spreading to the plate-glass of the printing machine when the lights are turned on. Binding the ground-glass will prevent the oiled surface from coming into contact with anything when laid flat.

4. A shallow glass tray partly filled with the sand used by painters for making signs, is a great help in vignetting on your printing machine. First place the tray over the negative, brushing the sand back from the parts to be printed, then adjust the tray below the negative. Alterations can be quickly made by brushing the sand wherever you wish. We have found this the

easiest and quickest way to vignette on a printing machine.

5. A light tight box with partitions similar to those in card index systems, makes a splendid paper container for your different grades of paper in use; removing your paper from boxes in which it comes, and keeping it in this container, handy to your printing machine, is saving the time used by repeatedly opening and closing the boxes while printing.

6. To save time in searching out your weights for weighing chemicals for any formula, fill little bottles with sand; weigh with each bottle, its cork and a small ticket on which can be written any directions desired. Place the ticket inside the bottle with the sand, and cork it up. The cork, ticket, sand and bottle must weigh exactly what the formula calls for, of any certain chemical. Write the information on each side of the ticket, so it can easily be read when looking through the bottle. These can be kept clean by washing the outside, without altering the weights. A set of these weights for each formula, kept in a convenient place, will save a great deal of time.

7. If you wish to make an inexpensive developing light, take two old 8 x 10 printing frames (no doubt you can find these in the bogey room) and fasten them together side by side, in front of a small packing box, which must be lined with asbestos, after which an electric light must be inserted. Purchase an 8 x 10 safelight from your dealer, and fasten it in one of the printing frames, after removing the back of frame; now place a piece of ground-glass in the second frame, with back correctly adjusted. Open one side of the back when white light is desired for examining negatives. Two pieces of ordinary hose running into the box will serve to ventilate without letting out any white light. Whenever necessary to use a different kind of safelight, the ground-glass can be removed and a safelight put in its place.

8. A yellow bottle cut off at the neck, and placed over an electric light, makes a very satisfactory yellow light and can be made quickly.

9. If you are in the habit of misplacing your drinking cup or glass, and can never find it when wanted, a "sanitary fountain" can be easily and quickly made by attaching a piece of hose about eight inches long to the tap. Turn this upward and the tap on slowly, and "DRINK." You'll find it good if it is "only water."

10. Do you fasten negatives to your retouching desk with push-pins when retouching? Then fasten the push-pins to your desk also, with a piece of string to each pin. They will not "hide from you every time you want them" if you try this.

11. Keeping an electric flat-iron in the dressing room, together with a pressing board, so that ladies can press their blouse or dress, or the children's clothes, will often save the retoucher hours of work, for those "wrinkles" must come out, one way or another, before the photos are printed.

A Good Year

The experts in business predictions, the Babsons and the Duns and the Bradstreets and the others who study business conditions and endeavor to gauge the future by the past, seem to be a unit in the prediction that 1923 is to be a good year.

There is no prophecy of a boom in business, no claim that there will be demand greatly in excess of supply, no promise of easy fortunes in legitimate trade, but there is a general expression of confidence in the coming of a good period when men who seek diligently for business will be rewarded.

If there happens to be a photographer who has an idea that with business conditions better than they were some little time ago, all he needs to do is to take it as it comes and he will have more business than he knows what to do with, that photographer is mistaken. Business is not going to be like that. We shall never see the day

when the average studio will find itself in the position the war-time studio in the town near an army camp found itself.

Business during this year of 1923 is going to be what you make it in your studio. There would be some patronage for you if you did not turn over a hand to get it. You might receive enough business to make you a living, making it profitable to keep open. But what kind of an ambition is it that aims no higher than merely getting along with a living, just keeping from failure?

If 1923 is going to be a good year for you anyway, why not bestir yourself to make it the best year you ever had? Why not set apart more money for advertising purposes than ever before, giving more attention to display, more care to the arrangement of the interior of the studio? You have a great opportunity for getting business. Are you going to let the opportunity slip?

An Example of Creating Business

WARD L. SCHRANTZ

When the photographic business in Carthage, Mo., became temporarily dull recently, C. A. Steward and Sons, leading photographers of the city, conceived the idea of a Rotary wheel of portraits. They went to the Rotarians and explained their proposition which was that they take the picture of each member of the Rotary Club without charge and place it on a large wheel which would be the duplicate of the Rotary emblem. Photographs of this wheel would be taken and sold to such Rotarians as desired them, after which the wheel itself would be suitably framed and presented to the club for placing on the wall of the room in which meetings were held. Naturally the Rotarians assented to the plan.

The wheel was about four feet in diameter and made of beaver board. The hub, spokes, cogs and lettering were of gold and the rest of the emblem was blue, as in the button which all Rotarians wear. The portrait of the president was placed on the hub, other members were grouped between

the spokes, and one portrait was placed on each cog, the whole making a symmetrical and well balanced arrangement. When the wheel was photographed it was found that the gilt lettering did not stand out sufficiently prominent so this was relettered in black on the negative, thus showing white, clean cut and distinct on the pictures. The

who had not had a picture taken in years and doubtless would not have had for years more, save for the wheel incident, yet such is human nature, that they bought liberally of the portraits once the sitting had been made. There are fifty-four Rotarians in Carthage, Mo., and the profits from the venture were very pleasing, especially since



original wheel, a very attractive piece of work, was then framed with a four-inch moulding and presented to the Rotary Club.

Now for the results. Every Rotarian purchased a copy of the photograph of the wheel and its portraits and practically every man ordered from half a dozen to two dozen pictures from the negative of his individual portrait. Among the members were some

they came in a time that would otherwise have been dull.

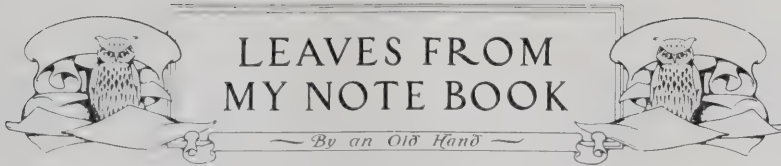
The Stewards have no patent on their plan and it will prove effective in every town where there is a Rotary Club. The next time business is dull, try it out. The increased prestige and the new patrons gained may be worth even more to you than the immediate profits.



Bradley Studios
Georgetown, Ky.



Bradley Studios
Georgetown, Ky.



Here's a probably excellent individual, Philip Rosen, A. S. C., talking, or rather writing, rubbish about a thing which he only imperfectly understands. Philip, if you please, is a noted "movie" director, and A. S. C. means American Society of Cinematographers. In the organ of that body he prints a paper in which he believes color will not aid dramatic cinematography. He takes a page to make it clear that, simple as the matter is, he doesn't know what color is.

*

Color, Philip (and as a photographer you should be aware of this), is only light in a variety of aspects. To normal vision, nature in daylight is nothing but color. Does color distract you in your daily life? Of course not. How, then, can it distract from life, *i. e.*, dramatic action, on the movie screen, or the stage? Stage plays are not monochromatic, like "fillums;" they are polychromatic. Warfield in his great impersonation of Shylock, does not distract you, or otherwise fail, because Mr. Belasco has mounted "The Merchant of Venice" gorgeously and in colors! Says Philip: "To introduce colors into dramatic photography would mean that the public would have to be re-educated to a new art." Bosh, Philip, you need a primer on "Light."

*

There is no parallel between sculpture and the movie, as Mr. Rosen suggests. The one is, or was, meant to be chiefly extra-mural; the latter is intra-mural. As to the main matter of the ideal color process, much has to be done. Dr. G. Lindsay Johnson and Professor E. J. Wall tell us all that is known on the subject and there are several processes before the public, which are meeting with success. My friend, Carl Willatt, tells me that the public likes technicolor, which gives beautiful pictures on the screen.

Then another friend, W. F. D. Kelly, swears by Prizma and there are other processes, as was pointed out in *The Camera* for February. Some rustics in England, during the earlier years of the nineteenth century, vetoed the locomotive because, to quote friend Rosen, "The public would have to be re-educated." The public, *i. e.*, the plain people of Abraham Lincoln, is more intelligent than superficialists sometimes think. For instance, that arch-impostor, Mahomet, stigmatized photography 1200 years before it was made practicable; but today Moham-medans are being photographed. So are the Chinese and other Asiatics once forbidden to have camera pictures made of themselves.

*

Here's a "gennelman" from England, the Rev. Vale Owen, saying in Philadelphia that he talks to spirits, from whom he receives messages, etc. Same old Conan Doyle and Oliver Lodge stuff! The reverend gentleman, however, does not drag in photography, although he gets near to it with automatic writing and other trickery. But as he is presumably lecturing elsewhere on the subject, there is time for the "spirit photograph" to be called in. It invariably is, sooner or later, in these vaporings of the self-deluded.

*

The present Pope, Pius XI, scholar, bibliophile, antiquarian, is reported to be preparing a message to the world on the subject of animated photographs—*i. e.*, motion pictures. One of his predecessors, a quarter of a century ago, wrote elegant verses in praise of photography. This was Leo XIII. Will H. Hays might be interested to learn that the bases of photography are as old as those of the printing press. With Pope Pius to aid him in his crusade for the

\$85 IN CASH FOR PHOTOS

Genre Competition



WE are authorized, by a maker of calendars, to offer \$85 in cash for Genre or story-telling pictures (human interest preferred.) Portraits neither considered nor wanted. Pictures must be sharp; no soft-focus work sought

¶The prizes are:

<i>First</i>	. . . . .	<i>\$50 in cash</i>
<i>Second</i>	. . . . .	<i>\$25 in cash</i>
<i>Third</i>	. . . . .	<i>\$10 in cash</i>

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

¶Last day for receiving entries:

April 25th, 1923

¶Understand, we only want pictures telling a story—strictly genre—don't send anything else!

—THE RULES—

¶As these pictures may be used for advertising matter (not objectionable) the release and reproduction rights will be required from the owner of the negative and also the models. These will not be required until such time as the photographs have been selected.

¶No print smaller than 4x5 will be considered.

¶Send as many pictures as you wish; they may be mounted or unmounted, but must be delivered to us postage paid.

¶Don't send particulars as to how the prints were made; we want results only.

¶Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Genre Competition."

¶All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become the property of the maker of calendars.

Address all packages **GENRE COMPETITION**

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Hello Home Portraiture!

AT this season the business at the studio slumps, but the overhead expenses go merrily on.

How are you going to meet this critical situation in your studio?

Why not do as hundreds of successful photographers are doing—take up home portraiture with a

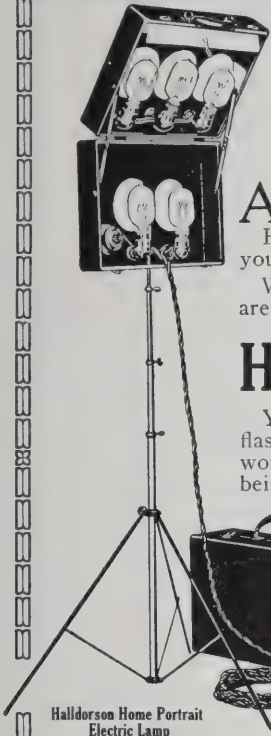
Halldorson Home Portrait Lamp

Your choice of two famous models—one electric and the other flash. Home portrait orders often total over \$100.00 each, the work commanding higher prices than studio portraiture, besides being more interesting. You can double your present income by doing this class of work at times when business is dull at the studio. One of these lamps enables you to do better work than under a studio skylight, and often pays for itself in the first sitting.

Send for interesting folder

"The Way to Successful Home Portraiture"
together with full information—both free.

THE HALLDORSON COMPANY
1776 WILSON AVE. CHICAGO



Halldorson Home Portrait
Electric Lamp



Halldorson Home Portrait Flash Lamp

"highest moral and artistic standards," Mr. Hays should be happy—oh, so happy!

*

I am pleased to notice a revival of interest in stereoscopic photography, judging by the articles in foreign and American publications. This fascinating branch of work has been killed off many times by the superior person of the Craig Annan-Alvin Langdon Coburn type; but it survives and revives, notwithstanding. It is veritably an Art within an Art and capable of affording the highest æsthetic pleasure.

*

I learned the theory and practice of stereoscopic photography from the late J. Traill Taylor, who acquired it from Brewster, the author of the classic book on the subject. And Brewster was inspired by Leonardo da Vinci and other ancient philosophers, so the fundamentals of the subject are of respectable age; therefore, to pooh-pooh stereoscopic photography as inartistic smacks of crass ignorance.

The Tale of Cows

C. H. CLAUDY

"Yes, sir," said the young man, "I am going into business for myself. I have it all figured out. I have twenty-five hundred dollars in capital, and three years' experience.

"You think you have it all checked up?" I asked.

"Oh, yes. Figures don't lie. Want to hear mine?"

I did want to hear them.

"Well," he said, "I figure that if I pay two thousand dollars for equipment, I'll have enough running capital for the first month or so, anyway. I figure that my average sitting will be at least twenty-five dollars, and that the profit, after all expenses are deducted, will be at least half that, per sitting. I cannot possibly make less than an average of four sittings a day, which is a net profit of fifty dollars a day. Call it twenty-four working days to the month, and in my first month I take in twelve hun-

THE HOUSE THAT SHIPS PROMPTLY

Pin Your Faith on

Gross Mountings


THE

Quality

That Speaks for Itself

Because of its uniformly high quality, the Gross line is becoming more and more the choice of experience. It will pay you to find out why so many photographers pin their faith on

Gross Mountings



325 TO 327 SUPERIOR STREET
TOLEDO, OHIO

dred dollars clear profit. I pocket half of this, and put the remaining six hundred in the bank, in place of the five hundred running expenses. The next month I put in six hundred and use but five hundred, and so on, month after month, so that at the end of a year I am twelve hundred dollars to the good in bank, against my capital investment, besides having pocketed six hundred dollars every month."

And the funny part of it was that the young man was perfectly serious!

There is a good story going the round on Capitol Hill, Washington, D. C., which rather illustrates this idea of counting unhatched chickens and unmade sittings, only this is a yarn of counting unborn cows; and they are counted by the Department of Agriculture. And the best part of this yarn is, that it is true.

In 1895, Dr. Leonard R. Coates, of Laurel, Md., owned a herd of dairy cows. Some of the milk which was supplied in Washington was discovered to contain tuberculosis germs. The Department of Agriculture ordered an investigation, had some of the cows killed, and sprayed the barn with bichloride solution.

A few days later, seventy-five healthy cows died from eating hay which the bichloride solution had poisoned.

Now there is a bill in Congress to reimburse the owner in the sum of \$12,039.22, claimed to be fair value for the cows and their possible products.

Exceptions were taken to these figures by some members who said they were too high. Others were equally positive they were too low.

The question was placed before the Bureau of Animal Industry of the Department of Agriculture. If Congress paid damages according to these estimates, it would cost the government \$1,192,112,222.75.

This would compensate the owner for 8,428,425 cows, the legitimate offspring of the original herd of seventy-five, if they had all lived and enjoyed happy married life.

Even this sum would not take into con-

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	A. J. Cook, Sewickley, Pa.
P. P. S. of New York	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Missouri Valley	Kansas City, Mo.	March 19 to 22	E. V. King, Topeka, Kans.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.	June 26 to 28	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	August	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich.-Ind.	Open	August 28 to 31	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	September 24 to 27	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	Postponed	Fred H. Smith, Ida Grove, Iowa.
New England	Postponed	Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States	Postponed	Postponed	L. L. Higgason, President, Asheville, N. C.

sideration the value of milk and butter which would have been produced. If this milk could be collected, it would fill the city reservoir nearly twenty times. It would cause a flood of the Potomac River or would feed 28,000,000 hungry babies for a hundred years.

If Methuselah, who is alleged to have been nearly one thousand years old, had lived on milk alone, the quantity produced by Dr. Coates' herd would have fed a whole nation like him for a lifetime.

The butter which this milk would have produced, would form a range of mountains on the outskirts of Washington sufficient to change the climate of the city.

Added to the value of the herd, the price of this butter would pay the German indemnity and get the French troops out of the Ruhr.

The milk would make 14,000,000,000 pounds of cheese sufficient to drink 50,000,000,000 bottles of beer with . . . if there was that much beer.

But the \$12,039.22 Dr. Coates asked, hasn't been paid.

If going into the portrait business meant investing twenty-five thousand dollars and pocketing an income of six hundred a month while piling up a surplus at the rate of one hundred dollars a month, there would be a mad rush to the studios. It just doesn't work out that way, somehow.

But you can't tell some people anything . . . and so the young man has gone into business for himself and is piling up a surplus debt at the rate of about a hundred a month and pocketing a bare living . . . because he hasn't yet the experience to understand that an unhatched chicken lays no eggs, an unborn cow furnishes no milk, and an unmade sitting no profit . . . and that eggs and calves and sittings do not arrive according to mathematics, but according to nature, and sittings and profits only result from hard, hard work.

*

"All tragedies have their beginning in error."—Gary.

GRAF SUPER LENSES



The Utmost in Quality

NO matter what image quality is desired—the **Variable** will give it, and at full opening—from sharp to soft at wide open—NO HALO.

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE of PHOTOGRAPHY

NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

BRIELOFF Portable Skylite

"The Light That Never Fails"

The most compact and efficient portable lighting outfit for the photographer.

Literature from dealer or direct on Home-Portrait and Studio Lighting Apparatus.

BRIELOFF MANUFACTURING CO.
33 Union Square New York



HELIAR LENSES

AT

PRE-WAR PRICES

Get in touch with us immediately

PRE-WAR PRICES
(Including War Tax)

8 1/4-in.	\$74.80
9 1/2-in.	88.00
11 3/4-in.	127.60
14 -in.	165.00
16 1/2-in.	220.00
19 -in.	264.00

CHARLES G. WILLOUGHBY, Inc.
110 West 32d Street - - New York City

Branch Store:
118 W. 44th Street, New York

Salesmanship and Talk

If it were true as some business people, including some photographers and their receptionists, seem to think, that salesmanship is ninety-nine per cent talk, then the greatest salesman in the world would be nothing more nor less than a phonograph.

Whatever you are selling, whether the services of your studio, the product of your darkroom, the reproductions made as enlargements or miniatures, or something else, let the victim do a little talking. It is in that way you find out what he wants and what features of the work you ought to bring to the front in order to entice and allure him. When you let your patrons do some of the talking, with such direction as you can give the discussion, you make them feel that they are getting their own way.

Some of the greatest actors have been known in the profession as wonderful listeners. That is, they were able to throw into their actions while another was speaking, a force that got their parts over even better than they got them over when themselves the speakers.

It is a wonderful thing to be able to listen and to know when not to talk. To know what to say and when to say it is important for the photographer who is anxious to impress his patrons. But it is not less important to know what not to say and when not to say it.

Anybody with a tongue can talk a steady stream, letting their words run on forever like Tennyson's brook. One does not need to have much to say to be a ready and a fluent talker. All that is necessary is the gift of gab. But the gift of gab may be fatal to successful salesmanship in photography or elsewhere.

It may take some brains and some self-restraint to keep quiet and let the other fellow talk until he gives you a good opening, but it is better than butting right in and insisting upon being the chief talker in the conversation. Make your selling talks with your patrons mutual discussions rather than speeches by yourself.

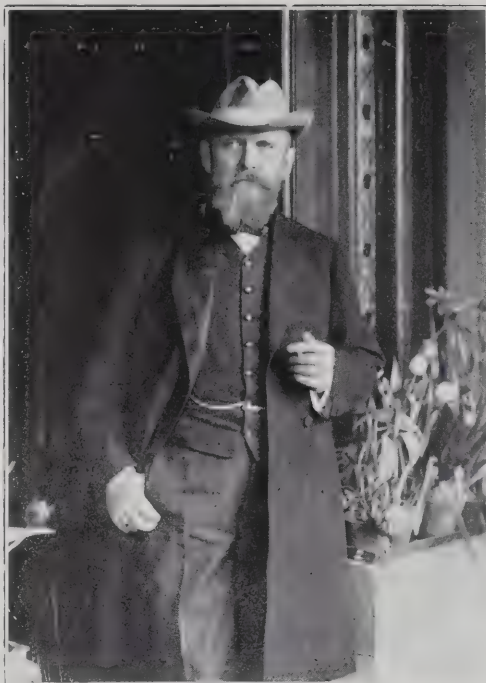
Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

Death of Carl Paul Goerz

Carl Paul Goerz, founder and until the time of his death, head of the Optische Anstalt C. P. Goerz A. G., of Berlin, died on January 14th, 1923. Thus the German optical industry lost one of its most imposing personalities. Mr. Goerz started in business in 1886 in a single room. From this tiny beginning, the Goerz factories have grown to enormous size and now cover several acres in Berlin-Friedenau and Berlin-Zehlendorf, with branch factories in Cassel, Leipzig, and several other places. At the present time there are over three thousand employees in these factories, making practically everything required in the photographic and scientific field.

The principal products are: Photographic cameras and lenses and the optical glass from which such lenses are made; motion picture film and other roll film and film packs; dry plates, prism-binoculars and telescopes; scientific instruments; motion picture cameras, projectors and mirror-lamps; automobile lamps from the small motorcycle lamp to the largest search-lights for ships, harbors and lighthouses.

Mr. C. P. Goerz was 69 years old and remained to the last the active head of these huge enterprises, highly respected by all who became associated or in business contact with him. He leaves a widow and three children, two sons being actively engaged in the management of the business.



CARL PAUL GOERZ
Berlin, Germany

New PA-KO Prices Average 25% Lower

*E*FFECTIVE at once these revised prices will apply on Pa-kO Standard Equipment and Appliances. Now there is even less reason for denying yourself the operating economies and the high quality performance advantages of the Pa-kO Equipment you need.

PA-KO DRYER

Gas	\$160.00
Electric	225.00
Dryer Accessories 25-40 Cycle	
Motor, add	10.00
Aprons	18.00
Recovering Aprons	7.50
Pyrometers	2.25

PA-KO WASHER	125.00
25-40 Cycle Motor, add	10.00

PA-KO PRINTERS

Model "B" Amateur, with cabinet (Lamps not included with above)	100.00
Lamps 10W-30W, Amber . . . . .	.90
Junior	55.00
Professional	165.00

NEGATIVE MARKER	20.00
---------------------------	-------

PA-KO ACCESSORIES

Pa-kO Clips Gross,	12.00
Pa-kO Weight Rings Gross,	25.00
Pa-kO Roll Hangers—	
No. 10	3.00
No. 18	5.40
Outfit "A"	15.00
Outfit "B"	27.00
Wall Racks . . . . .	.75
Loading Brackets . . . . .	.75
Dye Pack Hangers	
No. 6-12	1.00
No. 18	1.50
Loading Stands	
No. 6-12	1.00
No. 18	1.50

Minneapolis

THE PA-KO CORPORATION

Minnesota

HAVING TROUBLE WITH THE SHUTTER?

Our business is exclusively in repairing shutters and diaphragms. We do it right—we know how.

Low prices and work guaranteed.

All make and kinds.

ROCHESTER PHOTO SHUTTER REPAIR Co.
1234 N. Clinton Avenue., Rochester, N. Y.

**SEND FOR OUR LATEST
BARGAIN CATALOGUE**

WILLOUGHBY

110 WEST 32ND ST., NEW YORK

**Sunlite Flash Powder**

"The Light That Never Fails"

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lamps and other products.

BRIELOFF MANUFACTURING CO., 33 Union Square, New York

Short days and the low actinic power of winter light make

HAMMER PLATES

**A NECESSITY IN EVERY
PHOTOGRAPHIC STUDIO**

Hammer Plates are speedy, uniform and reliable.

Many a Hammer Plate wins out where others fail.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

**OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.**

New York Depot, 159 West 22d Street, New York City

Our Legal Department**A Small Cause for a Great Catastrophe**

I have just served as one of the pallbearers for a business which eighteen months ago was a live, healthy, prosperous enterprise, one of those solidly founded businesses which one expects to grow appreciably from year to year. Its funeral has just been held, the poor corpse having wasted to skin and bone.

The death of this business was most untimely, and was due solely to the fact that the owner of it did not make a will. It is such an illuminating example of the disaster that can follow when a business man dies intestate that I am going to pass it on to the readers of these articles.

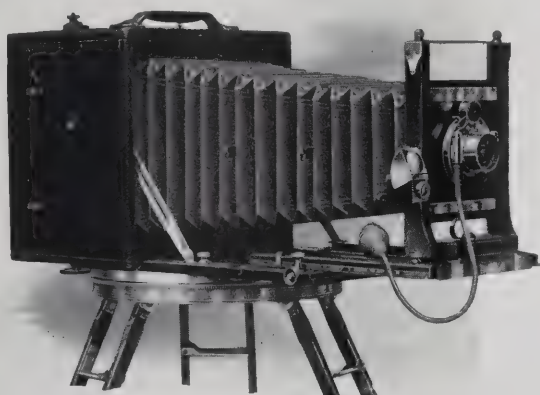
The sole owner of this business was a man who had joined it as indoor salesman about ten years ago, working along until he was able to take the whole thing over. When he died about eighteen months ago, it was one of the soundest businesses in the field, without a drop of water or hot air anywhere about it.

The man who owned this business had been married twice. He had separated from the first wife, and she had finally died. By her he had two children, both male, from whom he had become completely estranged. By the second wife he had also had two children, one male, the other female. At the time of his death these children were all of age.

The wife was a charming woman, but as incapable of business as any kitten. She had no head for it and no liking for it. The husband knew this and before his death had discussed with his counsel the best way of protecting her if anything should happen to him. Connected with the business were three tried and true employees, who had been with it even longer than the owner had. The attorney suggested that the business be put into a trust for the wife's benefit, the three employees, who were perfectly capa-

Cirkut Outfit No. 8

A dual purpose camera for the photographer who requires an outfit for general commercial and panoramic photography.



Cirkut Outfit No. 8

Cirkut Outfit No. 8 comprises the well known Revolving Back Cycle Graphic for $6\frac{1}{2} \times 8\frac{1}{2}$ films or plates, especially well adapted to ordinary commercial photography. And the outfit becomes

a panoramic camera for views $6\frac{1}{2}$ or 8 inches wide, and any length up to twelve feet by merely substituting the panoramic attachment for the revolving back.

For either purpose the No. 8 Cirkut is a complete and thoroughly reliable camera.

Send for "Profitable Pictures with a Cirkut"

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | |
|-------|---------------------------------------|
| No. 1 | Modern Lenses (1899) |
| 3 | Hand-Camera Work |
| 6 | Orthochromatic Photography |
| 7 | Platinotype Process |
| 8 | Photography at Home |
| 11 | Developers and Development |
| 13 | Photographing Flowers, etc. |
| 14 | Street Photography |
| 15 | Intensification and Reduction |
| 18 | Chemical Notions for Photographers |
| 23 | Photographic Manipulations |
| 25 | Landscape Photography |
| 26 | Telephotography |
| 21 | Albumen and Plain Paper Printing |
| 31 | Photographing at Night |
| 33 | The Dark-Room |
| 37 | Film Photography |
| 40 | Platinotype Modifications |
| 45 | More About Orthochromatic Photography |
| 74 | Intensifying and Reducing Negatives |
| 76 | The Hand Camera |
| 78 | Printing Papers |
| 83 | Coloring Lantern Slides |
| 88 | Photography by Flashlight |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

ble of running it, serving as trustees. This plan was practically decided on when high blood pressure and a sudden stroke carried the owner off before he could make any will whatever.

For awhile after the death, all the discussion proceeded on the theory that the business would be divided among the wife and two children. But the two children by the first marriage heard of the death and filed a claim for their share of the estate. Since they were the natural children of the decedent, who had not cut them off in any will, there was no question that they were entitled to their share. Thus the estate, seven-eighths of which was the business, was divided one-third to the widow, and one-fourth of the balance to each of the four children. The children were advised to sell the business intact, but all refused and decided to run it. This they proceeded to do. The two sets of children were total strangers to each other, and not in the least congenial, so that their efforts to run a business which required at least some technical knowledge were pitiful. Two of the competent old employees were discharged, and their places taken by the children. The wife was, of course, out of it. She sided with her two children, which gave the latter a majority, but the two outside children were unpleasant, scrappy people and managed to dominate in many ways.

The result was precisely what everybody would have predicted. The business declined at both ends, shrunk visibly, and about six months ago obviously started on its last lap. From then until its final demise a few weeks ago it has had to be kept alive by oxygen. At many points during the first few months, it could have been saved, but the five nurses could never agree on what course to pursue, nor could they agree as to whose prescription should be taken.

So the poor remnant of what would still have been a splendid business, had the owner of it made the will he confidently intended to make, went into liquidation.

The absolute uselessness of the sacrifice

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Grand Prizes, Plaques, Awards of Merit, Cash, etc., will be
made for Meritorious Work—write for entry-blanks, etc.*

This will be the largest exhibition of Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



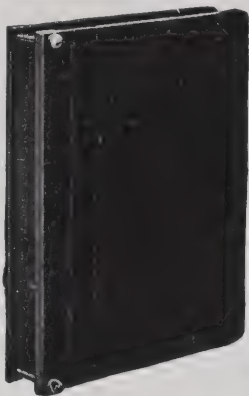
For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

is the outstanding thing about this case. It would have been an exceedingly easy matter to prevent it by the method that was suggested. Any testator can refuse to leave his children anything if he likes. There is nothing to that old delusion that you must leave your children something, even if only a dollar. So that this man could have created a trust, put it in charge of competent people, made his wife, or his wife and children, beneficiary or beneficiaries, and averted every particle of the catastrophe which followed. If he knows what his neglect has done, I can't see how he can possibly be happy, no matter where he is.

(Copyright by Elton J. Buckley.)

*

Income Tax Facts—No. 3

The revenue act of 1921 provides that an income tax return shall be filed by every person, married or single, whose gross income for the year 1922 was \$5,000 or more. Broadly speaking, gross income includes all income received by the taxpayer during the year from salary or wages, or from "business, trade, profession or vocation," dealing in property, or the transaction of any

business carried on for profit. Net income, upon which the tax is assessed, is gross income less certain specified deduction for business expenses, losses, bad debts, taxes, contributions, etc.

Among the most important items in the returns of many taxpayers are the deductions for business expenses. In the case of a storekeeper, they include a reasonable allowance for salaries paid employees, amounts spent for advertising, premiums for insurance against fire or other business losses, the cost of water, light, heat and fuel used in his place of business, drayage and freight bills.

A professional man, doctor or lawyer, may claim as deductions the cost of supplies used in the practice of his profession, expenses paid in the operation and repair of an automobile used in making professional calls, dues to professional societies, subscriptions to professional journals, office rent, and the cost of fuel, light, heat and water used in his office, and the hire of assistants.

The farmer may deduct all amounts paid in the production, harvesting and marketing of crops, including labor, cost of seed and fertilizer purchased, cost of minor repairs to farm buildings (other than the dwelling, which is personal expense) and cost of small tools used up in the course of a year or two. Rent paid for a farm also is an allowable deduction.

Deduction of personal or living expenses such as rent paid for a dwelling, hire of domestic servants, education of children, etc., is expressly disallowed by the revenue act.

Eye-Glass Lenses

One of these days a sitter will come into your studio to have some portraits made, and when the proofs come from your printer, you will be very much surprised to see that the subject has a couple of black eyes.

This is stating the effect before the cause; but, if it serves to draw your attention and get you interested in the cause, it will be the surest way of getting you to avoid the trouble.

The black eyes will be caused by your sitter wearing a pair of eye-glasses or spectacles, the lenses of which have been made from Crooke's glass. The lenses may seem to be perfectly transparent, or they may have only a slight smoky color; they will not be amber-colored—in fact, they will not have sufficient color to make you notice them, but they will very likely produce the black-eyed pictures mentioned above.

Now for the cause. Sir William Crooke, who invented the Crooke's Tube, invented this glass primarily for the use of laboratory workers who might of necessity be exposed to the very disturbing effects of ultra-violet rays, which are an invisible constituent of light. The Crooke's lenses absorb ultra-violet light, and as the ultra-violet in sunlight produces a certain amount of eye-strain or fatigue, these lenses are being recommended by opticians to people who spend a great deal of their time in bright light—on the water, at the seaside, motoring, shooting, etc.

Seeing that a photographic film or plate is specially sensitive to ultra-violet rays, you can readily understand that, if a sitter is wearing these glasses, the light reflected into the camera from all the face, except that part directly behind the eye-glasses, will contain the ultra-violet, while the light reflected from the eyes through the eye-glasses will be minus the ultra-violet. Therefore the eyes will appear to be under-exposed. The effect will be very much the same as if the sitter were wearing tinted glasses.

Crooke's lenses are made in two grades, "A" and "B"—the "A" glass having practically no color at all, and the "B" glass just a slight smoky appearance. If one of your sitters is wearing the "A" lenses, you may not notice the effect in your negative, especially if you use artificial light in your studio; but, if your sitter wears the "B" lenses, look out for trouble. The most simple remedy is to get the sitter to wear another pair of glasses, which in most cases he will carry with him.

The Crooke lenses offer the necessary protective measure to safeguard the workers' eyes. They are another of the results of scientific research that are proving a great blessing to humanity.

As we said at the beginning, however, the thing that will interest photographers most is the way these glass lenses will act as filters when a sitter is being photographed. Bear this in mind and ask your sitter whether he is wearing Crooke's lenses, if you are at all in doubt.—*The Professional Photographer.*

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

KANSAS CITY PHOTOGRAPHIC SUPPLY CO.

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345

223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions have been sold as high as **\$100.00**. It has been reprinted in a limited edition of only 1000 copies. *Will you have one?*

Send **\$2.00** and get a
copy at once.

Postage 15 cents extra.

FRANK V. CHAMBERS

636 Franklin Square, Philadelphia

Pacific Northwest Convention

The photographers of the Pacific Northwest will hold their 1923 Convention in the beautiful city of Victoria, B. C., Vancouver Island, Canada; beginning the 28th day of August and ending the 31st day. Victoria itself is, without a doubt, the coast's most ideal convention city and photographers generally agree that it will be well worth their time to attend.

The Victoria photographers have for several years maintained a very active local association and their reception committee will see that visitors are well entertained. Mr. Wilfred Gibson, of Victoria, is the President and in charge of the 1923 Convention. Everyone who knows him must admit that he will not leave a single stone unturned in the preparation of this Convention. Already Mr. Gibson has set the wheels turning and a tentative plan has been drawn up, not only for a social gathering but for the following which will be entirely new:

Model dark-rooms which will include both portrait and Kodak developing and paper printing. With the aid of leading and progressive manufacturers, these rooms will be fitted up with every possible new photographic equipment which has been put on the market in the past few years. This equipment will be used by the manufacturers and demonstrators in all their work. Each visiting photographer will have the chance to view these in actual and under practical working conditions, and, if preferred, will be allowed to try them out himself.

Not only has the above been planned for but a model camera room will be fitted in the same manner, with all makes of photographing lights and cameras, not to mention backgrounds and lenses.

These rooms will be of such a size that all visitors will be able to view the tests or demonstrations. Each exhibitor will be given ample time on the program to work and explain *why* his product is the best for your special requirements.

It is believed that such demonstrations will be the means of bringing the manufacturer, dealer and photographer to a better understanding and put in use helpful and practical equipment.

In order to make this feature possible, the officers of the Association will select three manufacturers' representatives to assist in the hall arrangement and the program as well.

The Secretary of the Photographers' Association of America has awarded what is said to be the largest and best International Exhibit collected in years. This will be on exhibit together with displays from every progressive northwestern photographer. A few more words may be said about this International display. At the past two Conventions held in the Northwest, it was impossible for the National Association's Secretary to send the complete Exhibit, due to the fact

that the date on which their Convention or National Convention was held, was just about the same time as the Northwest Convention. However, this year the two Conventions will not conflict, and, therefore, the entire exhibit will be here, which is said to be the largest ever sent on tour.

While the Eastman Kodak Company has not consented to send us Mr. Harry Wills as an added attraction to the Northwest Convention, the officers hope that he will be present and thereby tell us how he makes his wonderful negatives. This is only one of the big attractions which is being lined up, and no really good live photographer can afford to miss this 1923 Convention. In closing, just let me say that no live manufacturer can afford not to have his product on display at this Convention. If it is impossible to display it, then advertise it in the Convention Program which will be seen and read by every photographer in the Pacific Northwest.

Photographers of the Pacific Northwest, namely, Idaho, Montana, Oregon, Washington and British Columbia, if you are not a member of this Association, join today and help your Secretary finance this great project. Write or ask your nearest stock house for information or write J. A. Zinn, Jr., Secretary, 1404 Second avenue, Seattle, Wash.

You will find here published the State officers for your state. Meet him, make suggestions, and, by all means, JOIN and ATTEND the Convention.

Officers:—Wilfred Gibson, President, Central Building, Victoria, B. C., Canada; Ora L. Markham, Vice-President, 386½ Washington street, Portland, Oregon; J. A. Zinn, Jr., Secretary-Treasurer, 1404 Second avenue, Seattle, Wash.; Chester M. Coffey, Oregon State Vice-President, Union Block, McMinnville, Oregon; Fred. Jukes, Washington State Vice President, Sunset Block, Bellingham, Wash.; Philip A. Brainerd, Montana State Vice-President, 220 Fourth avenue, Havre, Mont.; Charles F. Paschal, Idaho State Vice-President, 217 E. Third street, Moscow, Idaho; John Vanderpant, British Columbia Province Vice-President, 657 Columbia street, New Westminster, B. C., Canada.

Delegates from all other Associations will be made welcome.

J. A. ZINN, JR., Secretary.

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

**M. S. BRIDLE, THE PHOTO-
ENLARGER**
1034 ARCH STREET, PHILADELPHIA

FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection
with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

The Commercial Photographer

By L. G. ROSE

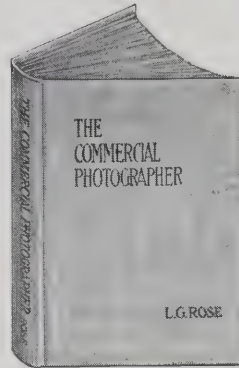
148 Pages

85 Illustrations

Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commer-
cial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

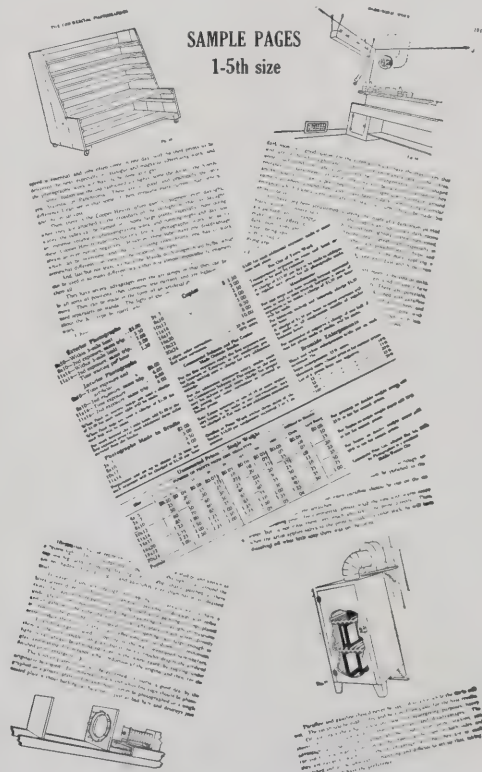


A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—Lady assistant for permanent position in modern-equipped studio near Pittsburgh. Retoucher and general assistant. Prefer one who can make a sitting or wants to learn to make sittings. W. S., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Young man, 25, desires position in or near Philadelphia, as general assistant in a first-class portrait studio. Two years' experience—except finished retouching. Address Box 1043, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Competent retoucher, etcher and all-around man, with long experience from first-class studios, open for permanent engagement. Offer of salary appreciated. Address Box 1041, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—All-around man; experienced in all branches, also colorist. Successful manager. M. F. Miller, 77 Peace St., Providence, R. I.

POSITION WANTED—First-class retoucher, one who is able to take a sitting; twenty years' experience. Moderate salary. "Artist," 723 W. 6th Street, Little Rock, Ark.

POSITION WANTED—Young man wishes position as operator; home or studio work. First-class experience. Good general workman, except fine retouching. Address Box 1038, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio, ground floor, equipped 8x10; suburb Seattle; good prices; north light; rent \$15, including water and light; same hands nine years; owner in poor health. Bargain. Suitable lady or gentleman. Season commencing. Address Box 1042, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—The Clarke's Studio, Charleston, South Carolina, is now for sale. For over thirty years this studio has been known to do work of the highest grade and receive good prices. Mr. Clarke, who wishes to retire, will dispose of business at a very low price for quick sale. Clarke's Studio, Charleston, S. C.

STUDIO WANTED—Wanted to buy studio for cash. Eastern Pennsylvania or New Jersey. Furnished or unfurnished. Studio alone or including building. Quick action. Harry Millham, Box 203, Summit, New Jersey.

FOR SALE—Residence studio and business for sale; population 4,500; ten potteries; 10,000 population to draw from; nearest competition 12 miles; also several smaller towns to draw from. T. E. D., care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Up-to-the-minute small studio, in college town of 6,000, in southern Ohio. Rich farming community. No competition in county. \$7,100 yearly business. Unless you have \$2,000 cash, don't waste your time or ours either. Address Box 1039, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

The PHOTOGRAPHIC JOURNAL OF AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

The Standard Photographic
Magazine of America for
the past 58 years

\$2.00 per year 20 cents a copy

Foreign Postage 50 cents extra.

SAMPLE COPY FOR A DIME

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

AS WE HEARD IT

Clarence Ferguson has opened a studio in Tioga, N. D.

V. A. Palb has opened a portrait studio at Shubert, Nebr.

J. R. Henderson has purchased the Boussum Studio, Vallejo, Calif.

J. W. Beck has started excavating for his new studio in Greensburg, Ind.

H. C. Green, of Lawrenceburg, has opened a studio in Mt. Pleasant, Tenn.

H. O. Turner, of Fairfield, Ill., has bought the French Studio in Eldorado, Ill.

John L. Parker, veteran photographer of Richmond, Calif., has sold his studio to W. T. Prater.

Frank A. Hersman, of Lonsdale, Minn., will open a new studio in Lesueur Center, Minn., next spring.

J. E. Candell is making arrangements to sell his studio in San Francisco and will open a new studio in Lodi, Calif.

Fire caused by an overheated stove destroyed the studio of Norman Anderson, Rice Lake, Wis., on February 1st. Loss is estimated at \$5,000.

John D. Jones, formerly with the Photoart House, has purchased the Premier Pictures Studio, Madison, Wis., from James M. A. Payton.

The Green Studio, 37 Tremont street, Boston, Mass., was damaged by fire, on January 11th, to the extent of \$1000. No cause could be assigned.

Henry Woehning, of Minneapolis, has recently opened a studio in Aitkin, Minn. He will be assisted by Mrs. Woehning and their son, Walter.

Charles E. Baldwin, pioneer photographer of Flint, Mich., died on February 3rd, aged 76 years. Death was due to paralysis, following a five-day illness.

F. H. Lowe, who has conducted the Camera Shop on West Main street, Meriden, Conn., for many years, has been forced to retire on account of his health.

A. A. Speers, Dallas, Ore., has sold his studio to A. M. Eby, proprietor of the De Luxe Studio in Salem, and will return to his former home in Tacoma, Wash.

Fire destroyed the equipment, fixtures and practically all the furnishings of the Williams Photographic Studio, Chanute, Kansas, on January 22nd. The cause of the fire is unknown.

Announcement has been made by W. E. Daimwood, proprietor of the Daimwood Studio, San Bernardino, Calif., of the sale of his business to Walter H. C. Steele. The sale will not be made effective until the last of February.

Lauritzen Ammen Studio, Inc., 322 West Sixty-third street, Chicago, Ill. Capital, \$5,000. Incorporators, F. Alice Ammen, Wm. J. Ammen, Gertrude S. Lauritzen, Louis A. Lauritzen. General photographic and portrait business.

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover

507 pages, gilt edged

Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

A NEW BOOK

THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written on work with the Air Brush, especially as applied to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as one of the most expert workers with the Air Brush in this country, and the series of 32 illustrated lessons, which forms a considerable portion of the book, is the most detailed and carefully worked out course of instruction that could be imagined. With the help of this book any photographer can learn to use the Air Brush.

In addition to the comprehensive series of lessons, there are seven chapters on coloring with the Air Brush, a very valuable addition to the book, and something not heretofore found in print.

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia

We have made it easy
for you to get the best
results with developers
for papers—just say:

ELON

We make it—we know it's right

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and

Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 812

Wednesday, February 28, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	259
Mutual Aid and Mutual Struggle	261
Testing Mounts and Mounting Papers	262
Illustration by Frank Goodner	263
Illustration by A. T. Bridgman	264
Likeness or Photograph?	265
Association News	266
Make Your Letters the Way Letters Appeal to You (Russell Raymond Voorhees)	268
He Answers Them All (Frank Farrington)	270
Metol Poisoning	270
Convention Dates	271
Associated Photographers of Iowa	271
Leaves from My Note Book	272
Income Tax Facts—No. 4	273
Prize Competition	274
International Photographic Arts and Crafts Exposition	276
Go Slow in Speeding Up (C. H. Claudy)	278
M. V. P. A. Convention	281
Stolen Goods	281
As We Heard It	282

Editorial Notes

Who is N. E. Luboshez, and what has he done to deserve the Progress Medal of the Royal Photographic Society—that is, work of the first order? We apprehend the gentleman's name as that of an industrious worker and experimentalist—but shade of F. E. Ives, nothing of a really scientific nature appears yet to have been attached to it. Luboshez? Luboshez? We've heard of Abney, Dallmeyer, Emerson, Talbot, Daguerre, Eastman,—but, Luboshez?

*

When is that utter and apparently unalterable rot about "all-British" and "Ensign" films and cameras to disappear from the

pages of our transatlantic contemporaries? It reads like a reminder of mediaevalism, not to say feudalism, which are now only of historical interest. Some day, a statesman of the mentality of Lincoln will arise (isn't he needed now?) and then we shall have universal disarmament and universal free trade and the world will be free from these parochial fetishes. There should be no fetters on Art, Science, or Industry; and least of all, on Photography which has an appeal that all mankind understands.

*

Friend Jenkins, of Washington, like Thorne Baker, of London, is reported to have devised a method of sending photographs by wireless. We hope C. F. Jenkins will succeed and profit proportionately by his labors. It is so often the case in this ultra-commercialistic age that the mere plutocrat—the man to whom the accumulation of money is the end-all and be-all of life—is the only one to profit materially by the brain efforts of intelligent men like Jenkins. This man, Charles Francis Jenkins, was a motion picture pioneer, and indirectly has enriched a soulless group of money-mad New York speculators without having much advantaged himself.

*

Mr. Wastell, the "Walrus," the funny man of Mr. Child Bayley's paper, *Amateur Pho-*

tography, was so out of place as President of the Royal Photographic Society, that he does not ask to be succeeded by himself. Which is the right and proper thing to do. He is to be followed by J. Dudley Johnston, an estimable but indifferent pictorialist. This poor old "Royal" Photographic Society seems to be drifting towards the ultimate destination of all things "Royal," namely, what Cleveland termed innocuous desuetude.

*

A confrère across the Atlantic appears to be disturbed because a New York publication, *Vanity Fair*, exalts American photographers and Mr. Pirie Macdonald says the American section fell down in Britain by comparison with the local work. Nobody takes much notice of what appears in publications of the *Vanity Fair* type—these things, like the spectacles in "The Vicar of Wakefield," are made for sale; but it is difficult to arrive at an impartial comparison of one section of photographic art with that of another. *Photograms of the Year*, to our unprejudiced vision, makes out the best Americans and the best British to be much of a muchness. After all, as Art is long, what does it matter what a journal of "Sassiness" and fashion says about anything?

*

Lincoln's Birthday was celebrated by the newspapers in the usual way, namely, by photographic supplements copiously illustrated with portraits of the martyred Emancipator and scenes from his glorious life. It was Washington's turn on February 22. And so it goes year by year. May we enquire of the superior editorial writers and literati of the newspapers and magazines who occasionally take a fling at the photographer in the pursuit of his calling, what they would do for bread and butter if the knight of the camera were *non est*? Half of them would starve to death, for without photography there would be precious few newspaper and magazine columns to fill.

*

Coué, the auto-suggester, having fooled the American public out of several thou-

sands of dollars by his antediluvian nostrums, has gone home to spend his money. Now comes Walpole, an English novelist, to tell us that too much is written. A wise man said thousands of years ago: Of the making of books there is no end. So Walpole is behind the times. What we need from Transatlantic (or Transpacific) parts is the presence in our midst of some gentle soul who will demonstrate the process of manufacturing silk purses out of sows' ears.

*

"The bearing of this observation," to quote Captain Bunsby, "lies in the application of it." We would like to see the science of photography taught in all public schools and colleges, instead of being treated as a mere pastime or side-line, as it mostly is. At one time it was so taught in some of the older European colleges and it led to the introduction of some scholarly men into public life. Of course, not every child has the potentiality of a Mees; an Ives; or a Dudley Hoyt; but if the elements of the subject are driven into him while his mind is plastic, there's no knowing what heights of intelligence he may attain to.

*

For it is by photography of various kinds that the world is informed and enlightened, and therefore influenced and indirectly governed. The photographic records of Mr. Wilson's European philanderings doomed him and the Democratic party to defeat. And there are those who assert that the photographs of the present President will re-act against him if he submits himself for re-election in 1924. It is to photography and not to acting (she is no more an actress than the present writer is an actor) that Mary Pickford owes her astounding popularity. And the lamented and beloved Theodore Roosevelt traced a large part of the affection held for him by the American people to his photographs. For those photographs *talked* to us in the absence of the great original.

*

"It ain't the 'eavy 'auling that 'urts the 'orses' 'oofs; it's the 'ammer; 'ammer; 'am-

mer on the 'ard 'igh road." It's no use endowing Professorial chairs for this purpose and making Photography optional. You have to be more radical and make it obligatory; so that when the young hopefuls have graduated themselves out upon the world, they have an academic knowledge of the subject, instead of having to pick it up by hook and by crook in after years. Germany, anterior to August, 1914, excelled in photographic science simply because the elements of the subject were taught in the schools and colleges. And even in her present desolation, Germany can afford to laugh at the rest of the world because her system of primary education is the best and it is 'ammered into the child.

Mutual Aid and Mutual Struggle

It may not be generally known that American photographers are the inaugurators of the photographic institution known as the "Convention."

The word, as used in this connection, was criticised by the Britishers as inappropriate; "Congress" being offered as a more expressive term. Our misapplication of the word may be evidence of our national propensity to murder the King's English; "Congress" being etymologically, logically more exact; but then, we have to plead in extenuation that this word "Congress" has differentiated in our country considerably from its primitive root meaning in its specific application to government function, and the substitute "Convention," in this country means an assemblage of a particular guild or profession for mutual benefit.

While conventions are not invariably up to the chalk mark as institutions, they are productive of social, moral and intellectual edification and our American conventions have demonstrated their value to the profession. They have been of material service in the past and they will continue their good work in the future.

It is a delight to turn back to the old photographic journals, and read the discussions

of the eminent men of the profession, and then turn to the present day practice and note how these past suggestions have borne abundant fruit in the improved work of today. Yes, we are for conventions. But more interest should be taken in them, and less criticism vouchsafed.

Co-operation, after all is said, is the great lever of social progress.

Man is a gregarious animal, and he degenerates when he elects solitude and lives wholly to himself, unmindful of his fellows.

There is a higher phase in social evolution than what obtains in the gladiatorial theory of Darwin.

There comes a time in human history, and indeed in the phases of development of the higher animals, when the struggle for existence ceases to be a factor in progress, even for self advancement.

Unselfishness is the one supreme law of Nature in the higher evolution. By helping others to advance, we push ourselves up to a higher level. Sordid egoism is the way to degeneration.

Those communities of animals which include the greatest number of most sympathetic members, flourish the best; mutual aid among animals is a better stimulus to advancement than mutual struggle. Animals that associate, though weak, thrive better than the well armored and ferocious carnivora.

The solitary animal becomes extinct. The Dinotherium is no more, the herbivora still persist and grow in number.

Mutual aid favors development of such habits and such character as insure the maintenance and further development of the species, together with the greatest amount of welfare and enjoyment of life for the individual, with the least waste of energy.

<p>Professional or Amateur Require the Best Tools Obtainable for Retouching</p> <p>"CASTELL" Pencils and Leads</p> <p>GIVE THE BEST RESULTS</p> <p>ABSOLUTELY FLAWLESS</p> <p>A. W. FABER, Inc. - - Newark, N. J.</p>

Testing Mounts and Mounting Papers

In cases where fading or staining of mounted prints takes place after a time, the photographer is naturally anxious to satisfy himself if the fault is that of the prints or the mounts. Provided the mounted prints have been reasonably treated, it must be one or the other, or the cause may perhaps be divided between the two. Not infrequently it happens that prints of the same batch, but unmounted, have suffered no change, in which circumstances it is often useful to be able to apply one or two chemical tests to mounts or mounting papers, by way of confirmation or otherwise of the suspicions which the changes in the prints have aroused. Tests of this kind are fairly within the competence of any photographer who will take a little more care than he would give, say, to toning a batch of prints, and therefore it may be of some service to describe their use. I think any maker of mounts would admit that they are fair tests to apply to boards or papers on which photographs are to be mounted with starch or one of the many mountants specially made for photographic use.

The tests are devised on the reasonable assumption that paper used in any process of mounting photographs, with the exception of dry mounting, should be particularly free from those impurities which are liable to affect the photographic image. P.O.P. prints and, to a much lesser degree, prints on development papers are susceptible to change by the action of traces of hypo in the mount, especially if they become damp. Metals (iron, lead, copper), in the form of salts, or as metallic particles, are sometimes found in paper, and are very liable to form dark or colored spots on the print when a moist mountant is used.

THE TEST SOLUTION

The reagents required are four in number, and are composed of chemicals usually found in the dark room. They should be carefully made up, and distilled water of

the best quality always used in making the solutions. The first is a 5 per cent. solution of silver nitrate. This is a very useful reagent, as by its aid the presence of certain soluble salts, particularly hypo, may be determined.

A 5 per cent. solution of potass ferricyanide is a reagent which reveals the presence of iron, while the presence of metals, such as lead and copper, is shown by the use of an ammoniated solution of sodium sulphide. This solution is made as follows:

Sodium sulphide	¼ oz.
Liquid ammonia, .880.....	20 drops
Water to	5 ozs.

The only other reagent necessary is a diluted solution of hydrochloric acid. This solution contains about 10 per cent. of strong acid, and may be obtained ready mixed from the chemist.

The apparatus required comprises a glass boiling beaker, holding about 5 ozs. of liquid, a small glass funnel, a few test tubes of 1 in. diameter, a ring gas-burner, a 5-in. square of wire gauze, some small circular chemically pure filter papers, and red and blue litmus books.

TESTING THE PAPER

Every care must be taken to ensure cleanliness in all the operations, the glass vessels being washed in distilled water before use. A piece of the mounting paper, measuring about 4 in. square, is cut from a sheet, and is reduced to small pieces. These are placed in the glass beaker with 2 ozs. of distilled water and boiled for 10 minutes on the gas ring. The solution obtained is then filtered into a test tube, and portions of it used for testing.

The first test is to decide if the solution is acid or alkaline. A small quantity is placed in a test tube, and a piece of red litmus paper dipped in. If the color of the paper turns blue, the solution is alkaline, and unless the color is very marked this alkalinity will not cause much trouble, and may be neglected.



Frank Goodner
San Francisco, Cal.



A. T. Bridgman
Vancouver, B. C.

This solution is then poured away, and a fresh quantity tested with the blue litmus. If this changes to a red color, the solution is acid, and such a coloration is sufficient to condemn the mounting paper straight away.

If, however, no color change with either paper has been noticed, a fresh quantity of the solution should be placed in a clean test tube, and five drops of the silver nitrate solution added. A white milkiness will now form if salts of the inorganic acids are present, but the solution in the test tube should be boiled to prove the presence of hypo. If, upon boiling, the white milkiness turns first yellow, then brown, and finally black, it is certain that hypo is present, the quantity being shown to some extent by the amount of the opalescence. As one usually gets some opalescence in this test, even from the purest materials, it is necessary to adopt some standard by which to judge the amount of milkiness which may be passed as harmless. A convenient standard is provided by holding the tube over some printed matter. If the printing can be readily seen, the amount of impurity is negligible, but if it is difficult to read the print, then the paper is certainly contaminated to a degree which renders it strongly suspect.

The next test is for metal salts. To a fresh quantity of the solution, made acid with 5 drops of diluted hydrochloric acid, about 10 minims of the sulphide solution is added. A black precipitate denotes the presence of injurious metals, but often only a tint is formed, as the quantity of metal will certainly be very small. However, if there is sufficient precipitate to show a deposit, however slight, after the solution has been allowed to stand for half an hour, the paper is too impure for photographic uses. In this latter test it is not always possible to detect iron, as this substance may escape the sulphide. I therefore carry the test one step further, and to the remaining solution in the test-tube add a few drops of the potass ferricyanide solution. The slightest trace of blue coloration proves the presence of iron.

Metallic impurities may be found by placing another piece of the mounting paper, 4 in. square and cut up as before, in 2 ozs. of distilled water, to which 20 minims of dilute hydrochloric acid have been added. The solution is then boiled for five minutes, filtered, and, when cold, tested with sulphide and potass ferricyanide as mentioned above. —R. VERNON WATSON in *The British Journal of Photography*.

Likeness or Photograph?

Which do people prefer in a portrait photograph: a likeness or a result that pleases or flatters? The great Oliver Cromwell insisted upon being painted with the wart on his face. He would have been the delight of the modern photographer.

An eminent portrait photographer once told us that men are quite as vain as, if not vainer than women and that the older they are, the vainer they become. And glancing back, after considerable experience of this matter, we are among those who admit the soft impeachment. The last photograph which the writer of this paragraph had taken of himself reveals him, he believes, at his best in his prime. He recognizes no other.

This is one of those complexities of the art which the individual must solve for himself. The life of a studio photographer must therefore, in this very human sense, be a series of compromises. Given a perfect equipment and the highest ideals, he cannot afford to ignore the material side of his calling. Some of the most artistic photographers in the world make comparatively little money; others who are purely commercial in their efforts, amass wealth.

The late millionaire, Colonel Marceau, succeeded in pleasing his sitters while producing artistic results. He was an exception, of course, but the moral is obvious. Please your sitter.

*

Mother—Willie, your father tells me he caught you shooting craps. You cruel boy, don't you know the dear little craps enjoy life as much as anything else?

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

Record of the Membership of the P. A. of A.

The following is an interesting statistical record of the membership of the P. A. of A. last year, including life, active, commercial, associate (employees) and associate (manufacturers and dealers) members, prepared and corrected by President A. H. Diehl:

Name of State	Life Members	Active Members	Comm. Photogs.	Studio Ass. Mem.	Mfgs. Ass. Mem.
Alaska	0	2	1	0	0
Alabama	0	2	0	0	0
Arizona	0	3	0	0	0
Arkansas	1	9	0	3	0
California	1	8	6	1	8
Colorado	0	17	0	2	3
Connecticut	0	2	1	0	0
Delaware	1	0	0	0	0
Florida	0	6	0	0	1
Georgia	1	2	1	2	2
Idaho	0	1	0	1	0
Illinois	5	73	12	28	38
Indiana	5	22	2	4	9
Iowa	3	50	2	14	4
Kansas	0	90	2	30	9
Kentucky	0	5	3	2	1
Louisiana	0	5	1	4	0
Maine	0	2	0	0	0
Maryland	2	2	0	2	3
Massachusetts	2	13	0	1	7
Michigan	5	17	8	3	4
Minnesota	4	24	0	1	13
Missouri	2	80	9	50	55
Mississippi	0	3	0	0	0
Montana	0	5	1	0	0
Nebraska	0	36	2	13	5
New Hampshire	0	2	0	0	0
New Jersey	0	10	0	1	1

New York	13	59	17	6	93
Nevada	0	2	0	0	0
North Carolina	0	8	0	0	0
North Dakota	0	8	1	0	0
Ohio	7	43	10	15	40
Oklahoma	0	27	1	8	3
Oregon	0	2	0	0	0
Rhode Island	0	2	0	0	0
Pennsylvania	9	59	3	10	12
Tennessee	0	12	2	21	1
South Carolina	0	1	0	0	0
South Dakota	0	5	0	2	2
Texas	2	24	0	5	4
Utah	0	0	0	0	0
Vermont	0	2	0	1	0
Virginia	0	4	0	1	0
West Virginia	4	6	0	1	3
Washington	0	7	0	0	0
Washington, D. C.	3	1	1	0	1
Wisconsin	0	23	4	2	3
Wyoming	0	2	0	0	0
Canada	0	24	2	3	4
Smymna	0	1	0	0	0
Honolulu	0	2	0	0	1
Japan	0	1	0	0	0
Mexico	0	1	0	0	1
Trinidad	0	1	0	0	0

You will note, by looking over this record, that the Association has active members in every State of the Union with the exception of Delaware and Utah. Seems as though we'll have to send an organizing detail through those States if somebody doesn't wake up and join. Let's hear from you, Utah and Delaware.

The Association is weak in the following States: Alabama, Arizona, Connecticut, Georgia, Idaho, Maine, Maryland, Mississippi, New Hampshire, Nevada, Oregon, Rhode Island, South Carolina, Vermont, District of Columbia and Wyoming, where the membership is negligible. Since the first of the year, however, some of these States have made a more respectable showing and among the new members are some from the States mentioned.

We want the members, as well as photographers, who reside in the States mentioned, to go over this record carefully and figure whether they are satisfied with the showing their State is making in the National organization of the profession; and, if not, to get in touch with this office at once.

Membership blanks are available and we will be glad to forward them to any who are willing to spend a little time in bettering the showing of their States in the Association.

No State should have less than ten members and we want to see every one of them represented by at least that many before the middle of March, 1923.

Make Your Letters the Way Letters Appeal to You

RUSSELL RAYMOND VOORHEES

In far too many cases the letters that a business house or store sends out are given very little thought as far as their general appearance is concerned. It seems to be the general opinion that the message that they contain will carry them through regardless of how bad they appear, which is more or less true, but that is all. In the last analysis, the letters that are sent out are that firm's personal representative, often the only one that the receiver of the letter ever sees and so it just naturally follows that they should look their best or at least should look like the firm that sent them. If a business house doesn't give a whoop what people think of them, if they like their men to go around with dirty, greasy clothes on, face covered with a week's growth of whiskers, nails all dolled up in mourning and other things on a par, then any old sort of letters will keep up the reputation of that firm. On the other hand, if the firm has a reputation to uphold, a character that they want to add to rather than destroy, then the best appearing letter that they can send out is none too good.

Since this is the case, it naturally follows that the letters must look right. To be sure, the contents of the letters are most important but aside from that the layout should be attractive and interest compelling. It is the layout that first catches the eye just as it is the store arrangement or layout of the office that first catches the eye of those who enter. If the layout of the letter is good, the chances are ten to one that the receiver will give it much more attention than he otherwise would. A good letter like a good house or building should appear to have some framework, some plan, some idea in back of it instead of just a jumble of words put on paper.

And not only that but where several typists are employed, the letters that go out from that firm should all look alike as far as

structure is concerned. There is nothing like unity and while it may seem like a little thing to have the letters of one firm all built alike, it is, nevertheless, one of those little things that count in business as well as in life. It doesn't take long to decide on some form to follow in writing letters and it isn't hard to have all the typists follow the same form.

Some say one form of letter is better than another. That is largely a matter of taste. The structure of the letter, the plan that was used in laying it out is very much a matter of personal taste, it being most fortunate that all people do not like the same form. The whole point about the form of the letter is to adopt some one form and then stick to it throughout the business.

There are not very many different forms for a letter to be built by, six would cover them all and some of them are variations of the others. It won't take much time or space, then, to consider them all and give an example so that the reader will be able to pick out the one that appeals to him most as best suited for his own business.

Perhaps the most frequently used form but, at the same time, one that seems to be losing some of its former popularity is the following:

New York City,
December 15, 1922.

Carver Manufacturing Co.,
425 Bedford St.,
Harlem, Pa.

Gentlemen:

This type of letter you will notice has each line in the date line and address indented about three spaces more to the right than the line above it.

And while the paragraphs are double spaced the lines of each paragraph are single spaced. And each paragraph begins under the second line of the address.

The closing of the letter you will notice comes about in the middle of the page.

Yours truly,

To take the place of this form which, as

has been said, seems to be less popular than it was, there are several other forms which look a bit more modern and which, because of their difference, are much more interest compelling. The different forms will follow so that the one that strikes home as being the best can be adopted as the exclusive form for all correspondence.

The form just illustrated can be changed just a bit and made to look more symmetrical and still not be quite as modern and different looking as some of the newer forms. It is as follows:

New York City,
December 15, 1922.

Carver Manufacturing Co.,
425 Bedford St.,
Harlem, Pa.

Gentlemen:

This type of letter you will notice has each line in the date line and address indented about three spaces more to the right than the line above it, just as in the original example.

However, it will be noticed that the paragraphing is different. The paragraphs are double spaced as before, but are begun without any indentation, the indentation being made in the lines after the first.

The closing of the letter you will notice comes about in the middle of the page as before.

Yours truly,

Another variation of the first form is as follows:

New York City,
December 19, 1922.

Hoover Manufacturing Co.,
Chicago, Ill.

Gentlemen:

This form of letter is like the first example except that the date line and addresses are written straight down without any indentation of three spaces for each line as before. The paragraphing is done according to the generally accepted rule for paragraphing.

A letter like this can be either single or double spaced, but unless the letter is quite a long one, it seems to be the general custom to single space the lines of the paragraphs and double space the paragraphs.

Yours respectfully,

A variation of the form just given is as follows:

New York City,
December 18, 1922.

Winton Brick Co.,
324 Fairview Place,
Brooklyn, N. Y.

Gentlemen:

This type of letter you will notice has the date line and address written as the previous example. They are all written on a straight line.

And the paragraphs are not indented either, but are started flush with the same line on which the address is started, and also the salutation.

But it will be noticed that while the spacing between the paragraphs is double, the same as between the paragraphs in the other examples, and the spacing between the lines in the paragraphs is single as before, still the letter has a readable appearance and is attractive.

Yours respectfully,

The form just given can be varied as follows:

New York City,
December 27, 1922.

Wilson Publishing Co.,
567 Broadway,
Atlanta, Ga.,

Gentlemen:

This letter has the same layout of the date line and address and the paragraphs start off without any indentation as in the previous example, but it will be noticed that the lines of each paragraph after the first line are indented, giving the letter a distinctive look.

The spacing between the lines in the paragraphs and between the paragraphs is the same as in the other examples already given.

Yours truly,

There is still one other form that can be used. It is quite a bit different from the others and more modern, perhaps, than any of them but, at the same time, it has its advantages because of its novelty. It is as follows:

New York City,
December 14, 1922.

Stone Monument Works,
1254 Second Ave.,
Milwaukee, Wis.

Gentlemen:

You will notice that in this form of letter the date line and address are started at the extreme left, without any indentation whatever. The salutation is also directly under the date line and address.

The paragraphs, it will be noticed, are used without indentation either on the first line or following lines.

The closing of the letter has also been moved over to the extreme left to complete the line-up so that everything starts on a straight line at the left of the letter. It is claimed by many that this form is extremely easy to type and while it is odd, to a certain extent it is equally distinctive.

Yours respectfully,

These several forms are about the only forms that can be used. Of course they can be changed a bit here and there as, for instance, the spacing between the paragraphs can be triple instead of double; the spacing between the lines of the same paragraph can be double instead of single; the paragraph indentation can be one or two spaces instead of three or four, but these changes are unimportant as the structure of the letter remains unchanged.

It will be found that if a business house or retailer will study these several forms for letters, they will find one that appeals to them as being the most readable and best from all angles. And then if they adopt that form and use it throughout their business for all of their letters, it will give their correspondence a sameness that will be distinctive.

New typists who come in will soon be able to turn out balanced letters if a copy of the adopted form is given her with such instructions as are necessary. Many of the larger business houses have their adopted form printed on large cardboard sheets and give one to each typist so that they can follow the form adopted.

Firms that have many typists will find that by adopting one of the simpler forms, they will be able to get nearly as many letters from the less experienced typists as they get from their better typists. This is well worth considering.

Nothing is so distressing to receive and read as a "shot at and missed" sort of a letter. The business world is full of them. Make yours a bit different. Make your letters like *YOU*.

He Answers Them All

FRANK FARRINGTON

When I sent out a mailing of circulars a while ago, advertising a device to retail merchants and other business people, I was surprised to get a letter back at once from a photographer, saying that he had received my circular and thought the device a good one, but that he did not care to buy just then. He would, however, he said, mention the matter to any other party who he thought would be interested.

I couldn't see what object the photographer had in writing in that way when my circular obviously required no attention unless one wanted to buy.

One day I dropped into that man's studio and asked him about his letter.

"Sure, I sent the letter," said he. "And between you and me, I answer every letter, post card, circular, or advertisement of any sort that comes by mail. It doesn't take long and it attracts a lot of attention just as it did with you. The letters I send are on my letterheads and those letterheads are good ones, if I do say it. And with each one I insert a little folder, as you noticed, telling about my own business. These people who send the advertising expect no replies and I attract their attention. Why isn't it good advertising?"

Metol Poisoning

Metol severely irritates the skin of some persons, and gives them so much trouble in using the standard developer that the cause and cure of the susceptibility has been much sought. Doctors are not able to say just what condition produces the susceptibility. Very many analogous actions are known. The common, but by no means universal, susceptibility to ivy poisoning is an example. Dusts or gaseous effluvia from animal and vegetable organisms are also frequent causes of irritation and even of serious disease. Hay fever is commonly ascribed to the pollen of some flowers, especially

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	A. J. Cook, Sewickley, Pa.
P. P. S. of New York	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Missouri Valley	Kansas City, Mo.	March 19 to 22	E. V. King, Topeka, Kans.
Southeastern		Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.		N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich.-Ind.	Open	August	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	August 28 to 31	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	September 24 to 27	Fred H. Smith, Ida Grove, Iowa.
New England		Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States		Postponed	L. L. Higgason, President, Asheville, N. C.

the ragweed. Unable to give a definite cause, the doctors employ a not uncommon method, namely of inventing a special term. For many years it was customary to call the liability to these irritations "idiosyncrasy." Of late years the term "anaphylaxis" has been much in vogue. Photographers are, however, but little interested in the terminology. Those who suffer from metol poisoning desire relief. Of course, the simplest and best method is to discontinue the use of the material or to use rubber finger cots. The following applications to prevent the effect are recommended by a contributor to the *British Journal of Photography*. After using the metol developer, the hands are soaked in hot water containing sodium carbonate in the proportion of 4 oz. to the pint. The directions are that boiling water is used and the hands kept in until the water is cool, which is for about fifteen minutes. It is obvious, however, that the hands cannot be immersed in boiling water or in any that is materially above 100° Fahr. After soaking, the hands

are dried and anointed with a mixture which has already been recommended in *B. J.*

Ichthyol	10 minims
Lanolin	40 grains
Boric acid	40 grains
Vaseline	30 grains

This is to be rubbed into the affected surfaces three times daily. The recommender of the above method also finds advantage in using a mixture of 1 pint of water and 20 drops of hydrochloric acid, in which the hands are rinsed before and after the use of the metol developer. It seems that the use of rubber finger cots would be a simpler method than these complicated methods.

Associated Photographers of Iowa

The Fourth Section of the Associated Photographers of Iowa and the Photographers of the Sioux City Section will hold a joint meeting in Spencer, Iowa, in April, with Mr. Winton Medlar, of the Medlar Studio, presiding as host. The Fourth Section includes seventeen counties, and the Sioux City Section twenty counties which will mean that there will be about fifty photographers at the meeting. There will be demonstrations, lectures, round table talks, and general business will be looked after. On the evening of the meeting there will be a banquet at the Hotel Tangney.

HIGGINS'



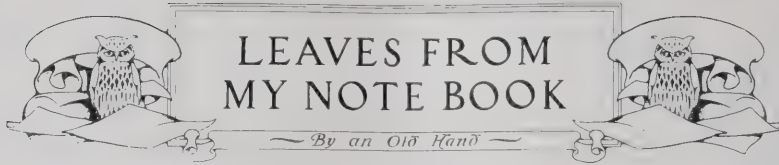
THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

PHOTO MOUNTER PASTE

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers
271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London



Glancing through the European literature of photography, I perceive that Dr. J. M. Eder, of Vienna, is still in touch with progress, an article by him on orthochromatism appearing in *Camera*, published at Lucerne, Switzerland. I recall an immensely valuable book of the learned Doctor's, "The Chemical Effect of the Spectrum," which was (and is) a mine of useful knowledge to the earnest photographer who takes an interest in cause and effect.

*

I wrote "earnest" photographer. Ah! There's the rub! So few of us, by force of circumstances, perhaps, cultivate the quality of earnestness in anything that we do. This appears to be peculiarly the case with "professional" photographers; the majority, dazzled by the fascination of their calling, are content to be mere superficialists.

*

By the way, I wonder if anybody knows the whereabouts of Powrie, of the Warner-Powrie color process? Powrie has a most ingenious method of making natural color movie films, which appears to have been overlooked by the industry. Or is it that there are commercial or other difficulties that prevent its adoption? The process struck me (I spent one whole night with Powrie examining his results and going through the details) as practicable and fool-proof.

*

"Color abounds everywhere and it is usually the emotional effect of color that is the incentive for us to photograph any object to which we are attracted." This obvious truism does not appear in any pretentious treatise on Light, or Physics; no, it is taken from a neat little book treating of the Peerless Transparent Water Colors (which, by the way, are great favorites of mine for the tinting of photographs). I commend this

utterance to Mr. Cecil de Mille and Mr. Philip Rosen, who appear to think that color is always a superfluity, if not a drawback in photographs. And yet I'll be surprised if these Japanese transparent water colors are not largely used at Hollywood for many photographic purposes, as they deserve to be.

*

"Out of evil cometh good." The Ilford dry plate fortune, made by cheap plates, has gone to the endowment of churches in the South of England. Harman, who left the money, was at one time an humble photographic enlarger, employed by the respected house of Marion, London. Then he left them, founded Ilford, and grew remarkably rich almost over night. Acworth, of Imperial, who once worked for Ilford, is also very wealthy, so is Wellington, who worked for Kodak. Wonder who'll get their money?

*

Isn't the Fox Talbot Memorial slightly Chauvinistic and insular? And France, also, is agitating for a Niépce centenary! Where, I would like to ask, do Thomas Wedgwood, Scheele, and others come in? Yet not one of these really "discovered" or "invented" photography, any more than my highly respected friend and controversial antagonist, Thomas Alva Edison, "discovered" or "invented" motion pictures.

*

Edison reminds me of King George the Fourth, of England, an old gentleman who was about as valorous as W. Hohenzollern. George was fond of saying to the martial Duke of Wellington: "I won the Battle of Waterloo, didn't I, Duke?" Wellington was a courtier and always replied sauvely: "I've heard your Majesty say so." And Mr. Edison will depart to the shades credited with having done something that somebody else did. What a pity!

Let any intelligent man look up the records of this subject, say for the past four hundred years and he will be forced to admit—that is, if he have an open mind—that photography was evolved, and neither invented nor discovered. To my idea, those who noted the action of light on the salts of silver (I have not as yet accustomed myself to the use of the term “halide”) deserve very great credit, posthumous though it be, but I would hesitate to assign them the glory of being “inventors” or “discoverers.”

*

Which reminds me of a story. An Irishman made (or thought he had made) a discovery; so he went down to Washington, D. C., to patent it. But in looking up the records of what had been done along the same lines before, he found that he had been anticipated. So he decided to quit. “Bother thim ancients,” he said, “they’ve stolen all my ideas.”

*

Income Tax Facts—No. 4

In making out his income tax return for the year 1922, the taxpayer is required to include all items of gross income. In the case of a storekeeper, the gross income consists usually of the gross profits on sales, together with income from other sources. The returns must show the gross sales, purchases, and cost of goods sold. To reflect net income correctly, and to ascertain gross income, inventories are ordinarily required as of the beginning and end of each taxable year. The professional man, doctor, lawyer, dentist, must include all fees and other compensation for professional services.

The farmer is required to report as gross income, all profits derived from the sale or exchange of farm products, including crops and live stock, whether raised on the farm or purchased and resold. A farmer who rents his farm on the crop sharing basis must report such income for the years in which the crops are sold. Profit obtained from the sale or rental of farm lands also must be reported.

In order that they may obtain full advantage of the deductions from gross income to which they are entitled, taxpayers are advised by collectors of internal revenue to study carefully the instructions on the forms for making returns under the head “Income from Business or Profession.”

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY
110 WEST 32ND ST., NEW YORK



Sunlite Flash Powder

“The Light That Never Fails”

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lamps and other products.

BRIELOFF MANUFACTURING CO., 33 Union Square, New York

Short days and the low actinic power of winter light make

HAMMER PLATES

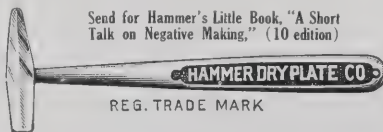
A NECESSITY IN EVERY
PHOTOGRAPHIC STUDIO

Hammer Plates are speedy, uniform and reliable.

Many a Hammer Plate wins out where others fail.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

\$85 IN CASH FOR PHOTOS

Genre Competition



E are authorized, by a maker of calendars, to offer \$85 in cash for Genre or story-telling pictures (human interest preferred.) Portraits neither considered nor wanted. Pictures must be sharp; no soft-focus work sought

¶ The prizes are:

<i>First</i>	. . . . .	<i>\$50 in cash</i>
<i>Second</i>	. . . . .	<i>\$25 in cash</i>
<i>Third</i>	. . . . .	<i>\$10 in cash</i>

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

¶ Last day for receiving entries:

April 25th, 1923

¶ Understand, we only want pictures telling a story—strictly genre—don't send anything else!

—THE RULES—

¶ As these pictures may be used for advertising matter (not objectionable) the release and reproduction rights will be required from the owner of the negative and also the models. These will not be required until such time as the photographs have been selected.

¶ No print smaller than 4x5 will be considered.

¶ Send as many pictures as you wish; they may be mounted or unmounted, but must be delivered to us postage paid.

¶ Don't send particulars as to how the prints were made; we want results only.

¶ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Genre Competition."

¶ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become the property of the maker of calendars.

Address all packages

GENRE COMPETITION

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia



A standard medium for
standard professional
results

See your copy of "Anso
Photographic Papers" for
details and prices

Anso Company

Binghamton, N. Y.

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Grand Prizes, Plaques, Awards of Merit, Cash, etc., will be
made for Meritorious Work—write for entry-blanks, etc.*

This will be the largest exhibition of Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.
Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336



Use

HALOID PORTRAYA

for DISTINCTIVE PORTRAITS

It is easy to be different and distinctive with such splendid papers as Parchment Antique, Fine Fabric Linen, or Texta.

*Write for our pamphlet
"Suggestions for Seasons' Portraits"*

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street

CHICAGO OFFICE
68 W. Washington St.

HALOID



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

Go Slow In Speeding Up

C. H. CLAUDY

The advice is often offered: "Speed up. Get busy, expand, enlarge, take on new business, branch out, make money."

And, of course, all business men look forward to the extension of their business, its increasing size and scope, larger profits, better business.

But it is one thing to satisfy the yearning for progress by a regular course of onward steps, which yield a gradually increasing income, based upon a normal and solid business expansion, and quite another to attempt to make the tree grow in a year an amount which would ordinarily take it a decade to do.

Thus, "advertise, advertise," is the slogan the advertising expert sings to you; it may be a pleasant, but it is often a siren song, leading to the rocks where the bankruptcy vampires sit and wait! Advertise, by all means, but don't over-advertise. The spec-

tacle of Wrigley making millions by spending millions advertising chewing gum is not an argument that you can make thousands by spending thousands advertising photographs. Because the E. K. Co. has built its huge business by the careful and able advertising it has done, is an argument why you, also, can build a large business by advertising which is able and careful, *provided* you have the capital, the brains, and the courage to stick to the plan once you start it.

The salesman for a specialty comes to you with a specious argument which convinces you that you can make a couple of hundreds dollars extra per month by merely laying in a large stock of near-gold miniature frames in cases and doing miniature photographs.

Don't start until you know the end of the road. Beware as you would a snake the proposal to make you "exclusive distribu-

tor" provided you take "a certain minimum amount per month." It may be perfectly true that your clientele will "eat alive" all the miniatures you can make, as the salesman tells you; it is equally possible that they won't buy them at all! Try, by all means, but try by the dozen, not by the hundred. Don't tie up a lot of money in any scheme until you have tried it out in a small way first.

My friend, B'Jones, of Smithville, was persuaded by a clever salesman that he ought to specialize upon the making photographs of children. Now B'Jones is a good photographer, but he is no especial lover of kids, and doesn't know any more about making pictures of kids than of any other sort of portraiture. In other words, he had no special equipment for blossoming out as "specialist in portraits of children." However, he invested in a lot of kid furniture and toys, got him a special camera, bought a whole flock of booklets from the salesman and put a thousand dollars into newspaper advertising. The net result was to lose a lot of good trade he had, which went somewhere else under the impression that B'Jones was doing only children's pictures, and a total failure to get any more children to picture than normally would come anyhow. His town was too small, and his possible child sitters too few, to make it possible for this scheme to succeed.

You have heard the story of the man who was going to get rich with a hen and a rooster. The hen was to lay a dozen eggs, from which a dozen chicks were to hatch. The dozen chicks were to be eleven hens and a rooster, which were to provide each 132 chicks, in the proportion of eleven to one, and so, until within five years he had made and sold about a million dozen chickens. The only trouble with the scheme was that it wouldn't work!

The photographer who starts out figuring that one person in every five who sits will produce another customer, and that therefore his business will automatically grow, is as wrong in one way as the man

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

KANSAS CITY PHOTOGRAPHIC SUPPLY CO.

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

A NEW BOOK

THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written on work with the Air Brush, especially as applied to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as one of the most expert workers with the Air Brush in this country, and the series of 32 illustrated lessons, which forms a considerable portion of the book, is the most detailed and carefully worked out course of instruction that could be imagined. With the help of this book any photographer can learn to use the Air Brush.

In addition to the comprehensive series of lessons, there are seven chapters on coloring with the Air Brush, a very valuable addition to the book, and something not heretofore found in print.

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia

who figures that as his profit from each average order is five dollars, he can afford to spend two-fifty for each average order in advertising! The trouble with such calculations is that they don't work! Mathematics of what you would like to happen ought always to be divided by ten, and then thrown away in the ash heap. The way to find out what is going to happen in business is not to compute what you would like to happen, but to try it out!

Thomas Brown, of Jonesville, lent attentive ear to the amateur advertising and business-getting plan of a young graduate of a high school in his community. According to the young graduate, what Brown lacked was salesmanship. All he needed to do, according to the suggestion made, was to hire ten saleswomen to sell coupons from house to house. If each of ten saleswomen made fifty calls per day, and if of each fifty calls, five people bought, then he would have fifty sittings a day, which would amply pay for the ten solicitors and leave a handsome profit.

But a solicitor cannot make fifty calls a day, nor will one person in ten order by coupon! Brown went broke trying to expand according to mathematics instead of according to the rules of the game.

Had he hired one solicitor he would have soon found out the truth for himself and not at a prohibitive cost.

Make haste slowly. Expand slowly. Don't rush things. Money is made by schemers out of schemes and by advertisers out of advertising and by brains out of thoughts. But rarely is money made by A out of the scheme proposed by B. Usually B gets his profit and A holds the bag.

Beware of Greeks bearing gifts. The ability to say "No!" is worth a lot of any man's money!

Go slow!

*

Mary's mother was trying to spray the little girl's throat with an atomizer and was meeting with considerable opposition. Finally Mary said: "Mamma, I wouldn't mind it so much if you would let me honk it myself."—*Illustrated News*.

Notes About the M.V.P.A. Convention

The middle of March is rather between seasons in this fine territory of ours.

A proven good time for our Convention.

Better accommodations are in store for us this year.

We have two distinct parts of Hotel Baltimore.

One for Exhibits.

The other for our Program.

Our exhibits will be suggestive of new ideas.

Everything to help you turn out more and better work.

Every member may send prints.

Competent authorities will rate them. Salability will be one of the points.

The grades will be sent home with the pictures.

There will be meetings with old friends.

And fun and frolic, too.

Our Entertainment Committee surely is busy. There will be three nights of—but that's tellin'. "Come and get it."

Our program will have something of value in it for every one.

One little idea gained will often return many times the cost of the trip.

Giving and taking of the good things of life among friends—that's what the Convention really is.

Come with the determination to absorb—to learn something which has proven beneficial to others.

Then take it home and apply the new plans.

After all, that is what counts.

One and one-half rate for round trip, if you get your certificate when you buy your ticket. *Get the Receipt.*—CLAUDE FENNEL, *Pres., M. V. P. A.*, Columbus, Nebr.

*

STOLEN GOODS

The following binoculars were stolen out of a shipment from Messrs. CARL ZEISS, Jena, to us, arriving on the S. S. *Manchuria* on February 3rd, 1923:

1 DELACTIS Binocular	No. 1130113 in case
1 " "	No. 1130162 "
1 DELTRENTIS Binocular	No. 1046649 "
1 " "	No. 1048033 "
1 DELTRINTEM Binocular	No. 1042030 "
1 " "	No. 1082764 "
1 " "	No. 1082913 "
1 DELTURISEM Binocular	No. 1088716 "
1 SILVAMAR Binocular	No. 871536 "
1 " "	No. 1121278 "
1 TELEBA Binocular	No. 472947 "
1 " "	No. 472948 "
1 " "	No. 1061959 "

All these glasses are made by CARL ZEISS, Jena, and bear the numbers and trade mark engraved on the glasses.

Should any of the above named glasses be offered to you, we wish you would notify the proper authorities, in order to apprehend the thieves. HAROLD M. BENNETT, New York.

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | |
|-------|---------------------------------------|
| No. 1 | Modern Lenses (1899) |
| 3 | Hand-Camera Work |
| 6 | Orthochromatic Photography |
| 7 | Platinotype Process |
| 8 | Photography at Home |
| 11 | Developers and Development |
| 13 | Photographing Flowers, etc. |
| 14 | Street Photography |
| 15 | Intensification and Reduction |
| 18 | Chemical Notions for Photographers |
| 23 | Photographic Manipulations |
| 25 | Landscape Photography |
| 26 | Telephotography |
| 21 | Albumen and Plain Paper Printing |
| 31 | Photographing at Night |
| 33 | The Dark-Room |
| 37 | Film Photography |
| 40 | Platinotype Modifications |
| 45 | More About Orthochromatic Photography |
| 74 | Intensifying and Reducing Negatives |
| 76 | The Hand Camera |
| 78 | Printing Papers |
| 83 | Coloring Lantern Slides |
| 88 | Photography by Flashlight |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

AS WE HEARD IT

John G. Morris, aged 73, died on February 8th, at his home in Pittsburgh, Pa. Mr. Morris is survived by his widow.

Probably the largest gathering of photographers ever held in Utica will take place in April, when the New York State Photographers' Association holds its annual convention.

The executive committee, of which Carl K. Frey, Utica, N. Y., is a member and consisting of nine other members from various parts of the State recently met at Hotel Utica and made preliminary arrangements for the big gathering.

Members of the Western Photographers' Association were entertained at luncheon in the Grand Hotel, Council Bluffs, Iowa, on February 5th. The luncheon was part of the scheduled program for the one-day annual convention of the organization. Members from many towns and cities in southwestern Iowa were present when the convention opened.

Chairmen of the association are, C. A. Riley and R. J. Kuhn. Secretaries are, N. Vorgland, Sioux City, and C. A. Ditto, Oakland. After luncheon a demonstration of photographic work was given at the Kuhn Studios by F. A. Rogers, district demonstrator for the Eastman Kodak Company. Mr. Rogers made negatives and demonstrated in detail the many intricate features of modern photography.

*

Photographers Favor Bonds for Auditorium

The entire bond issue, item 13 in particular, was indorsed on February 6th, by St. Louis photographers at the regular meeting of the Associated Professional Photographers of St. Louis in the American Hotel. Item 13 provides for the building of a public auditorium. It was declared at the meeting that the lack of a suitable auditorium here rendered it impossible to attract the annual conventions of the Associated Photographers of America to St. Louis.

Charles F. Hatfield, director of the Conventions and Tourists' Bureau, who was the principal speaker at the meeting, told the photographers that they could not expect to secure their national convention with the present facilities for taking care of the meeting.

The local association of photographers, which was organized about two months ago, is planning a campaign of co-operative advertising, to be begun soon. Martin Schweig of Schweig's Studio, explained the plan of the campaign. Schweig asserted that photography had never been sold to the public and that the profession could not hope to expand until this was accomplished.

"We must stop looking at our fellow-photographer as a competitor," Schweig said. "He is not your real competitor. The jeweler, the florist, the furrier—every one who sells something which is not an absolute necessity—he is your most serious competitor. Photography needs to be advertised, the public must be made to want pictures before we can ever increase our business to a much larger scale."

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 813

Wednesday, March 7, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	291
Stereotyped Poses	292
Have You An Ambition? (Frank Farrington)	293
Figures or Faces	294
Illustrations from the Bradley Studios	295-296
Convention Dates	297
Association News	299
Rembrandt and Rembrandt Effect	300
Leaves from My Note Book	302
Prize Competition	303
How To Be Photographed	306
Convention of the Eastern Carolina Photographers' Association	307
International Photographic Arts and Crafts Exposition	308
Income Tax Facts—No. 5	311
Too Late!	312
Classified Advertising	314
As We Heard It	315

Editorial Notes

There is to be, it appears, an International Motion Picture Exposition at Los Angeles, soon. Let us hope the thing will be well done: and not staged in the perfunctory and "Cheap Jack" fashion of most of these "movie" affairs; all of which, so far, have disgusted and repelled the intelligent public. The movie is, after all, a relative of the older Art (or Science) Photography, and therefore the BULLETIN takes something more than a remote interest in its progress. It is time that disgracefulness should cease to be the rule rather than the exception of every phase of the movie industry.

We have had many years' experience of International Expositions. The first we took a hand in was in 1878, when a fine historical collection was gotten together in memory of William Caxton, who disputed with Gutenberg the credit of being the first to use movable types in modern printing. Then there have been many other Expositions, many of them photographic, which have left their marks in reputable records, whereas, so far, the movie men have done nothing at all to mark the progress of this branch of photography. And some of these movie magnates are so rich that it must positively give the poor creatures considerable trouble to total up their moneys.

*

There is, it appears, to be an exhibition of the photographic work of Alfred Stieglitz in London. Some of the photographs are priced at \$5000, \$2000 and \$1000. We also read that A. C. Banfield obtained \$750 for a picture taken with a lens that cost two shillings and sixpence, or sixty cents. *O si sic omnes*, which is Latin and may be freely translated: that we wish all photographers could obtain such fat prices for their work.

*

We welcome the reappearance of *The Camera Club Journal* (London). At one

time this body numbered 1000 members and boasted its own club house, library, work rooms, dining facilities and all the usual appurtenances. In recent years it has occupied smaller premises. Its *Journal* recorded many interesting contributions to photographic science. F. Seyton Scott is still secretary and the BULLETIN OF PHOTOGRAPHY congratulates him on his loyalty to the club. The president is the Earl of Carnarvon, who discovered Tut-Ankh-Amen's tomb at Thebes recently.

*

Seventy times seven minutes equals eight hours and ten minutes, and that's a long time for one man to talk and another man to listen. They do these things in Washington filibusters, it is true; but they are without precedent in photography. Anyhow, Child Bayley says that Alfred Stieglitz talked that long and that he (Bayley) listened. Of Stieglitz's abilities as a talker—and a most eloquent one at that—we have had evidence, but Bayley's reputation as a listener is a proposition of the *cum grano* kind.

*

One's gravity is difficult to preserve at reading in the Paris correspondence of the newspaper, that a conference is to be held this summer either in London or Paris for the purpose of standardizing the world's literature for motion picture purposes. The project is attributed to Adolph Zukor, the President of Famous Players. Mr. Zukor (or his press agent) is adroit at breaking into print on the slightest provocation. We are suffering too much already from the machine-made movie. If you are going to rob it still further of its individuality by "standardizing" stories just as Hart, Schaffner & Marx make ready-to-wear clothes, the prospect is indeed melancholy. We are surprised the newspapers print such rubbish and seriously comment upon it.

*

Pirie MacDonald and Ira Hill, of New York, have been telling the men and women of the big town what to do in order to

assure good photographs of themselves. We reproduce their instructions, for the benefit and information of our readers in parts of the world remote from New York—places such as Tombstone (Arizona), Moose Jaw, Medicine Hat and the like. To be serious, there's much common-sense in MacDonald and Hill's advice and good advertising for themselves. Local photographers might do worse than break into their newspapers the same way. As these notes this week show, the newspapers are ready to print any old thing about photography so long as it is readable. Its accuracy is another matter.

*

Stereotyped Poses

If any one takes the opportunity to study the portraits by first-class photographers, either as exhibited at conventions or as reproduced in photographic journals, he cannot fail to note a marked uniformity both of pose and illumination.

To a certain degree this conformity to a set presentation is imposed upon the artist by the demands of his clients. The ruling taste dictates, and it is his to obey. But then, who sets the standard but the photographer himself? Man is a gregarious creature and prone to follow the leader, particularly when the leading is to his advantage. But this tendency of the professional photographer to adopt poses and methods of lighting which some distinguished man of the fraternity sets up as the criterion, leads to the question whether it is profitable for the professional to devise something different, and, at the same time, chaste and pleasing, which shall be acceptable to the cultured public.

This calls for further inquiry. What does the public want? Rather than, what will the public stand for? Are cultured people egregious and merely blind followers of an intelligent dictator? Or are they under the impression that what is handed them as the highest exponent of photographic art, is conditioned by reason of the limitation of that art?

We do know, as a fact, that beautiful portraiture is acceptable when the picture demonstrates palpably that it bears no resemblance to the original, and when it often provokes the honest query of an intimate friend of the model, "Yes, beautiful work, but of whom is it a portrait?"

Is the acceptance of such art work to be attributed to the concession to personal vanity? Is the model indifferent to obliteration, by art tricks, of the likeness of the individual?

There may be something in this which forces the artist to prostitute his art and to do despite to his honest inclination to give truthful representation. How many would stand for a record of the actuality? But here comes in another question. Is it not possible to preserve the individuality of the model and, at the same time, present it in terms of highest art? Did not the distinguished portrait painters bring out the peculiar markings of individuality, the permanent characteristics which indicate the disposition and habits of the man, and yet show the mind's discernment in the face, and make, withal, a thing of beauty?

Undoubtedly, for is it not possible at this far day to study the characters of the individuals whose life's history we know, in the very faces of these painted portraits? The portraits by Titian show, in the faces, the storm and stress of the period. The great merit of Titian, that which makes him so valuable to us today, is his firm hold on reality and it is in his praise to say that his finest works look like direct transcripts of the originals.

Look at the portrait of Dr. Samuel Johnson by Reynolds. Cannot one read the veritable dictator in that face as well as we read it in the pages of Boswell? Romney was not always truthful as the critics of the times tell us plainly, and does not this criticism alone, say that presentation of likeness was then demanded for candid appreciation? True, in portraiture there should be something more than exact resemblance to the individual. The art is in the expres-

sion and here is the opportunity to secure beauty of expression. The human face is a very complex thing. It is not one, nor does it remain one, but for a moment. The owner of the portrait demands this expression, and it is up to the artist to get the reflection in the face, the inner man.

The charm of a portrait is in its perfect naturalness, its naivete. When the photographer, distrusting his own talent, relies on trying to imitate what someone else has done effectively, he does injustice to the client. Some leading artist of the profession sets the pace and all follow in the wake. This servility is hurtful to the profession. Why not have self poise, self reliance?

The bizarre or sensational may please some few, but even they tire of having portraiture all ever the same, weary of keeping invention in one single groove; the everlasting recurrence of the same thing.

Have You An Ambition?

FRANK FARRINGTON

It is an old story that the aged sitter in the crossroads store said, when asked what he and his cronies did to while away the time, "Sometimes we set and think and sometimes we just set." You wouldn't believe, would you, that there are photographers in that same category? And yet you have only to enter an occasional studio, its appearance advertising its owner's lack of ambition, to know that such men do exist in our line of work.

Sometimes the business of such a man jogs along with sufficient speed to bring him a living, even though it has no definite aim or destination, and gets nowhere in the end.

There are photographers who are on their way to higher positions, and there are others who are merely on their way. Some men, you know, hitch their wagons to stars, while others merely sit on the seat and look at the stars and hitch to nothing at all.

Ambition is a great thing, one of the greatest in its influence upon the success of men. A man without ambition certainly

never gets more business than just what happens to drift his way, and you know how much of a success can be made of picking up driftwood.

Success, getting ahead, is all a matter of trying hard enough. Without ambition, a man is not likely to try at all, let alone try hard enough to accomplish anything. If we have no ambition, we don't care whether we get ahead or not, at least we care only enough to wish for it, and wishing is not trying.

To wish that the best business of the city would come to your studio is one thing, and a very inadequate thing, and to get busy and go after that business is another thing. Ambition will cause you to go after the business. Lack of it will allow you just to sit, maybe thinking, probably not.

The ambitious photographer wants to do more business this year than he did last, and whatever conditions may be, he is going to try for it, and he will succeed in getting it because ambitious men accomplish what they set out to accomplish.

Figures or Faces?

As Mr. J. Effel very truly says, in his recent illuminating and vivacious series of articles, "the production of a likeness is the first duty of a photographer to his client."

Undoubtedly, the face is the chief interest in a portrait—it is the portrait. You can take away everything else without detriment, as Reynolds did in his "Angels' Heads," but if the face itself is subtracted, or treated in such a way as to be secondary, nothing is left but a mere picture of clothes.

It is a regrettable and inartistic symptom that some photographers are beginning to do scarcely anything but full-length and three-quarter length portraits, contemptuously relegating the bust or "head-and-shoulders" to a very insignificant place. Instead, serious consideration is given to posing the hands and feet, to the manner in which a fan, a stick, or maybe a pipe, is held, to the careful display of fashion's latest freak in

dress with all the scrupulous accuracy of a tailor's or modiste's illustrated catalogue.

The head is more or less neglected. It becomes simply a round object in relief, which must be lit in a traditionally satisfactory style to form the apex of a decorative scheme. No need to trouble about such elusive and old-world subtleties as mind, character, or soul. Just a little *bon-homie* and sprightliness to put the sitter in an agreeable humor, a good light, a passably correct exposure—and there you are! So long as a remunerative order results, and one of the prints, perhaps, is reproduced in the "Daily Bounder," cheek by jowl with the newest popular murderer, what more can any reasonable being want?

Now, such an attitude is hopelessly and fundamentally wrong if photographic portraiture is to retain its due share of public respect. It reminds one of a heedless man who squanders his modest capital, oblivious of the fact that it cannot last, and taking no care for the future. The likeness, the depiction of individuality, is really the portraitist's capital, his only claim to favor. If that is undermined and dissipated, if people begin to be content with something far less, a wave of indifference is quite likely to set in, and there will be a sudden drop in the demand, with disastrous and possibly permanent consequences all round.

It is not for a moment suggested that full-lengths and three-quarter lengths should be abandoned altogether. That is not practical politics. There are sure to be clients who prefer them, or instances where they are really more suitable. The purport of the present article is simply to insist that the head-and-shoulders is essentially a fuller record of the sitter's individuality, besides being far less likely to suffer from artistic flaws, and that such being the case, it should take a premier position in order of importance.

Very often the figure is quite uncharacteristic of the sitter, and is best avoided, both on grounds of policy and of taste. Instances will occur to mind of leading



Bradley Studios
Georgetown, Ky.



Bradley Studios
Georgetown, Ky.

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	A. J. Cook, Sewickley, Pa.
P. P. S. of New York	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Missouri Valley	Kansas City, Mo.	March 19 to 22	E. V. King, Topeka, Kans.
Southeastern		Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.		N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich.-Ind.	Open	August	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	August 28 to 31	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	September 24 to 27 . .	Fred H. Smith, Ida Grove, Iowa.
New England		Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States		Postponed	L. L. Higgason, President, Asheville, N. C.

personalities of the day whose dignified features are instinct with intelligence, but whose bodily presence by no means corresponds. Full-lengths of these will doubtless prove of historic interest, but are otherwise really libelous.

Let us examine the arguments for and against the full-length photograph. It is at once the easiest and the most difficult of portraits. The beginner with a Brownie wastes his earliest films on it, and it forms the staple commodity of the beach tintyper. Ascending the scale, the middle-class portraitist when confronted by a troublesome subject whose face absolutely does not count, and sorely puzzled how to deal with it, usually says to himself, "Oh, I'll take a full-length; that is the path of least resistance." He well knows that the sitter's, or rather stander's, attention will be diverted from a too rigorous criticism of his portrayed features by gratification at the exact rendering of a well-fitting dress or suit; while, as a further advantage, less retouching will be needed. A still shrewder thought, from the standpoint of self-interest, is that a full-length will get out of fashion sooner than a head-and-shoulders, so that a shorter time will elapse before a fresh sitting is desired.

There is, however, a snare in the last contention, generally overlooked. Many people, never especially fond of facing the camera, are apt to get disgusted with prints that gradually assume an unexpectedly gawky, out-of-date aspect, which, as they would express it, "makes them look ridiculous."

Lacking the faculty of self-analysis, they mentally lay the whole blame on the photographer, and either seek another studio or shun being taken again.

This risk may certainly be somewhat minimized by making a systematic study of the full-length portraits by such painters as Holbein, Rubens, Vandyck, Rembrandt and Gainsborough, all of whom give valuable lessons in simplicity, coupled with a lighting which subordinates everything to the face, while yet affording a broad idea of the costume. It is better to learn from famous paintings than from the work of well-known portrait photographers, because one is thereby going to the fountain-head and getting the basic principles at first-hand.

The special merit of the head-and-shoulders photograph is that it inevitably calls for a more deliberate and painstaking observation of expression. Now, expression is the very soul of a portrait. Hence, it will be found that such a picture is nearly always more characteristic of the original, and therefore more pleasing to relatives and friends. Even the cinema appreciates the "heart to heart" appeal of a "close up." Psychologically a sitter is strongly swayed by the opinions of others on a matter in which he or she can hardly be expected to be impartial, and the balance of probability is that outside criticism will be accepted as correct, and the order shaped accordingly. A London photographer, whose name is a household word, makes a sheet-anchor of this idea. "Whenever possible," he declares, "I try to expose for the sitter's friends and

GRAF SUPER LENSES*The Utmost in Quality***The Graf Variable Anastigmat—"The Inevitable Lens"****THOSE WHO USE IT:**

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguiere

Chicago Office, 410 South Michigan Boulevard**New York Office, 80 West 40th Street****The Graf Optical Co., South Bend, Ind.****GRAF SUPER LENSES**

relations. These are the shadows, in more senses than one; the sitters are like high-lights, and will take care of themselves."

It need not be feared that clients will rest content too long with an old head-and-shoulders portrait, for the face and expression change with the passage of time, very frequently for the better. New friends and acquaintances, also, are constantly being made, to furnish occasion for another distribution.

With the head-and-shoulders portrait the whole work is simplified. There is no longer any worry over refractory backgrounds or accessories, and comparatively little need even for posing. The entire attention can be comfortably given to the lighting, modeling and expression, but especially to the eyes. It is astonishing how small a change in the latter will revolutionize the appeal of the picture. One can realize from ancient statues, in which the eyes are practically blank, how essential these features are to the presentment of life and character. The lips, too, have a great influence. These are the keynotes of successful portraiture—the eyes and the lips.

You cannot move them in the sitter, artificially or mechanically. One has to get at the mind within, to bring it into unconscious sympathy, so that the face automatically follows suit. The smile, if a smile is wanted, must be genuine, or it fails ignominiously. The lips, indeed, curve readily enough at command into a fair, false imitation of a smile; but the eyes, to a

critical observer, particularly to a friend, betray the insincerity, and such a divided expression can never be a real success.

Good portraiture means naturalness. A full-length needs to be very cleverly done, by a very clever operator indeed, to be truly natural, and, at the best, modern close-fitting and painfully neat clothing is never natural in repose, more especially in the case of a man. It needs movement to give it grace, which explains why such strikingly effective full-lengths are frequently met with in cinematograph films and in press photographs. The predominant absurdity of twentieth-century dress can only be understood properly by attempting it in statuary. In the few cases where this has been done, the result is frankly horrible. Not to offend any living original or sculptor, let us go a few decades back. The Lincoln statue, in Parliament Square, is at least sufficiently suggestive of present-day attire to be tolerably typical. The face is magnificent, but even Saint-Gaudens, with all his genius, was unable to redeem the utter ugliness of the garments. Sensibly interpreted, there is the whole question in a nutshell — A. LOCKETT in *The British Journal of Photography*.

*

Concentration is the secret of strength.—*Emerson*.

*

Modern Surgery—Student (to surgeon)—"What did you operate on the man for?"

Surgeon—"Two hundred and fifty dollars."

"Yes, but I mean what did the man have?"

"Two hundred and fifty dollars."

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

Information on Postal Bill

The following important letter has just been received by this office from Mr. Clyde Kelly, who presented the P. A. of A. Bill in Congress for the classification of all photographs as Third Class Matter:

"I am glad to be able to report that the Post Office Committee has decided to act on the photograph situation and, while it did not pass my bill, the committee did order a section which provides that third class material may be given the right of insurance and collect on delivery. This is now included in a bill on the calendar for which a special rule has been secured and it should be passed by the House within the next week, and I shall do everything possible to have it enacted. The Post Office Department recommended that form of Bill."

From Mr. Kelly's letter and through information obtained from postal officials it appears that the Post Office Department wishes more time to take up the matter of the proposed change of all third class matter into the fourth or "parcel post" class and also desires it deferred until the Department has an opportunity to collect statistics and data for a report on the change mentioned.

The P. A. of A. Bill, if it should not pass at this session of Congress, will lay in abeyance until the P. O. Department has made a report on the matter. There is no doubt, however, that it has been the con-

stant agitation raised by the members of this association against the grotesque and ridiculous classification of photographs that has caused the P. O. Department to take the preliminary steps, as noted, looking toward the change desired, not only by this association, but the public at large.

We have made a wonderful uphill fight on the Bill, as various Congressmen will attest. We are willing that time be given so that arrangements may be made for the change, which in all justice and right should be made; and if it is *not* made in a reasonable time we will continue the fight until it is made.

Pamphlet Criticised

A pamphlet was recently sent from this office to almost every photographer in the United States, in which appeared the following lines:

"To break down and disperse, fighting fire with fire, the crafty and insidious propaganda in the public press and elsewhere, that tends to train the public against the hanging of cozy, memory-awakening photographs and portraits on the walls of the home."

The criticism was made that this organization should not "fight fire with fire" and should not use "crafty and insidious propaganda." The criticism, from one angle, is correct. No organization should endure if it uses underhanded methods of procedure in pressing its own organization or the profession upon which it is based. But there is a radical difference in pressing one's claims through the public press; and this

was what was meant by "fighting fire with fire." As long as there is an insidious movement against the hanging of photographs and portraits and in favor of some other form of decoration, just so long should this Association place before the public, by every means possible, the argument in favor of portraits and photographs.

Answer to Demonstration Letter

M. W. Wade, of Youngstown, Ohio, who has gained fame and fortune and personal satisfaction from being one of the most expert baby photographers in the United States, and who demonstrated at the last convention, writes the following explanatory letter to the article written from the Chase Studio recently:

"The writer says, 'At the last convention at Kansas City, I think the most helpful things to me were the demonstrations, especially for the children, but it seems it would

have been more gratifying to said writer and a number of others, if these demonstrations would be more of a one-man show, not so many assistants.'

"I cannot speak for the other demonstrations, but as for my demonstration of baby and children photography at this Convention, I operated just as I do in my studio in my daily work. I always have an assistant to attend the camera and light—my entire attention being given to the subject before the camera and making the exposure at the psychological moment.

"It is pleasing and gratifying to know the children demonstrations were especially helpful to the writer from the Chase Studio, and hope he and all who saw my demonstration may feel gratified to know that what they saw me do in this demonstration was just what I do and *all* that I do, in making sittings in my own studio."

Rembrandt and Rembrandt Effect

Rembrandt's name is naturally associated with shadow, because no other painter has left so many works in which shadow predominates. But contradictory as it may seem to those unacquainted with his pictures, he was a clear brilliant painter, nowise obscure or smudgy. When we say brilliant, however, do not interpret, by thinking his work brilliant in contrast of color, for he dealt but little with primary colors, getting the brilliancy by contrasts of light and shade.

In addition to his quality of force, he is also powerful by the way he subordinated the greater portion of subject to comparative obscurity, thus concentrating the attention of the beholder upon what is most essential in the picture.

In art this quality of concentration of interest is dependent largely, if not entirely, upon composition and on the way in which the general scheme of light and shade is managed. And so you see the importance to the photographic artist to have a thorough understanding of the principles of com-

position, and the light and shade effect of which Rembrandt is the great exponent. It matters not whether the subject be of the simplest kind, a mere half length portrait or a group of people, the opportunity presents for the artist's exhibition of his ability to exhibit the subject with grace, ease and force.

Rembrandt, bear in mind, was dependent as much on his being a master in the management of light and shade as in the possession of reflecting his own personality in his work. That is, his craftsmanship counted for much and hence is one of the best guides for the photographer, whose art is dependent so much on skillful management of the light and shade; but it is essential that the student should study him carefully and understandingly and not think the copying from his works is a facile thing had merely by covering up three-fourths or more of the picture in dull mass of darkness.

Modern reproductive art has given fine examples for studying the means for

brilliancy characteristic of his pictures, and the student should avail himself of the opportunity of possessing them.

It will not do to pose a model against a dark background and throwing the face almost entirely in shadow, and think you have secured a fine Rembrandt effect. On the contrary, you, or some one not obsessed with faddism, will find your result tame, flat and unmeaning.

Rembrandt in his portraits and picturesque heads adopted the full broad lighting which has always been the elected method of most of the eminent portrait painters. The few cases where he deviates from this method are not as pleasing or striking as when he adheres to his general practice.

The photographer should experiment with lighting heads in the manner of Rembrandt's, and he should note such effects outside his studio. When such present, make a number of negatives from trial arrangements in various lightings. Pose any dark complexioned model against a moderately dark ground, throwing the face in shadow, and note how the photograph compares with any good engraving from the works of Rembrandt. You will realize what a difference there is. It is a mere travesty of Rembrandt's.

This sort of thing is so often perpetrated, and in all seriousness, too, is accepted by many who are captivated by novelty and are not capable of appreciation of real merit. Study for the *genuine* Rembrandt. You have many charming examples within the possibility of conscientious photography.

Rembrandt was an indefatigable worker. All he has to say is to be had from his pictures, for, unlike many other painters, he was not literary inclined and has left no discourses on Art or on his own method. But his pictures are eloquent and demonstrate the peculiar bent of his mind. He shows how light may be luminous and brilliant in two ways, namely, by its greater expanse and all pervading influence, and, on the contrary, by its contrast with great mass of shadow.

Many of his pictures which are made up of more than three-fourths shadows and half shadows give most agreeable impression, but to work like he does is not to throw the whole picture in gloom, burying the best features in obscurity, but to bestow the most vigorous light and shadow upon what you want to emphasize and to have the light so cast or directed that it will reveal the best modeling, and then surround with a large proportion of half shadow and deeper shadow to get the brilliancy by the contrast.

Rembrandt pictures are rich in half-tone, notwithstanding the preponderance of deep shadow.

*

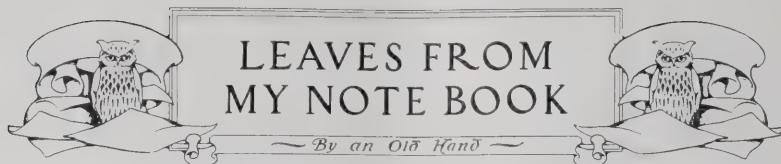
"That was a terrifying mistake you made yesterday in my foottease ad!"

"Whaddaya mean, terrifying?"

"Instead of having it 'shake into your shoes,' you had it 'shake in your shoes.'"



Belle Johnson
Monroe City, Mo.



Frank Sutcliffe's photograph, "Water Rats," recently reproduced in the *B. J.* was known at the time of its first exhibition as "Backteria." Sutcliffe's habits of life were very Bohemian, not to say uncommercial, and were it not for his talents as a writer, it is doubtful if he would have attained the ease and prosperity which appear to accompany his later years.

*

Roentgen, who "discovered" the X-rays, has died in Munich. He gave quite a stimulus to dry plate making for special purposes. I had my hand X-rayed in 1895 and so did a friend. The latter was so fond of the process that the skin of his right hand turned brown and he exhibited it as an object of interest at a photographic society's meeting.

*

Mr. Renwick's practical and common-sense paper on "Problems of the Emulsion Maker" reminds me that the late Friese Greene, apropos of the question of sensitiveness, claimed to have "discovered" a salt of iron, infinitely more sensitive to light than the silver haloids. But when challenged to produce, he failed to do so. Greene, however, did some useful pioneer work in other directions.

*

My compliments to Miss Margaret Watkins, of New York, who has produced the most striking photograph—or picture—that I have ever seen. It is called "The Kitchen Sink" and it is reproduced in a recent number of your admirable contemporary, *Camera Craft*. My feeble powers are hardly equal to the task of describing this *chef d'oeuvre*; still, there's nothing like trying. "The Kitchen Sink," then, reveals a sink holding a tea-cup, a pitcher, two bottles, and a blackhandled brush. Above these picturesque implements of soulful artistry are

(1) a faucet; (2) a paper stopper on the wall; (3) the spout of a kettle. This picture was awarded a prize of \$50.

"The artist," we are told, "set herself the task of arranging some familiar household articles to secure a pleasing combination or pattern founded on a geometrical base." Miss Watkins certainly succeeded in her design, which is obvious when it is pointed out to you . . . "but," as Mr. Felloes remarks, "to the average spectator, this [photographic gem] will still be a cluttered sink and nothing more." Absolutely, Mr. Felloes; positively, Miss Watkins.

If everybody were as mentally sprightly as Miss Watkins—by "everybody" I mean the advanced pictorialists—the hint she gives could be augmented almost without limit. Besides "The Kitchen Sink" we would, or could have, motivated enigmagraphs of "The Ash Can," "The Waste Paper Basket," "The Scrap Heap," "The Dumping Ground," "The Street Gutter," "The Junk Shop" and so on. All sorts of subjects, obscure to the average spectator, occur for treatment. The pity of it is that most of us come under the category of the average, so that pictorial photographs necessitating the use of explanatory keys are a little in advance of their time. Anyhow, I commend your adroitness, Miss Watkins.

*

"It pays to advertise"—properly. A former neighbor, Brenner, a clever photographer, of No. 2202 Broadway, New York, always has in his window, besides his specimens, the silver cups he wins, and has won, in local professional competitions. The result is that people stop, look; and are attracted inside. In six blocks of this section of New York there are at least a dozen other photographers, but Brenner's

\$85 IN CASH FOR PHOTOS

Genre Competition



WE are authorized, by a maker of calendars, to offer \$85 in cash for Genre or story-telling pictures (human interest preferred.) Portraits neither considered nor wanted. Pictures must be sharp; no soft-focus work sought

¶ The prizes are:

<i>First</i>	. . . . .	<i>\$50 in cash</i>
<i>Second</i>	. . . . .	<i>\$25 in cash</i>
<i>Third</i>	. . . . .	<i>\$10 in cash</i>

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

¶ Last day for receiving entries:

April 25th, 1923

¶ Understand, we only want pictures telling a story—strictly genre—don't send anything else!

THE RULES

¶ As these pictures may be used for advertising matter (not objectionable) the release and reproduction rights will be required from the owner of the negative and also the models. These will not be required until such time as the photographs have been selected.

¶ No print smaller than 4x5 will be considered.

¶ Send as many pictures as you wish; they may be mounted or unmounted, but must be delivered to us postage paid.

¶ Don't send particulars as to how the prints were made; we want results only.

¶ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Genre Competition."

¶ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become the property of the maker of calendars.

Address all packages

GENRE COMPETITION

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT AND VIEW CAMERAS



*Our Bargain
Catalogue M
contains things
that the profes-
sional photog-
rapher needs.*

**Send at once for
your copy.**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA CO.

124 M., So. Wabash Ave. - CHICAGO, ILL.

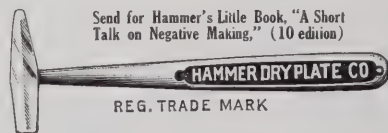
For The Best Photographic Negatives

== USE ==

HAMMER PLATES

Clean, Speedy, Reliable, they meet
every requirement for field or
studio photography.

*Hammer's Special Extra Fast (red label) and
Extra Fast (blue label) Plates for field and studio
work, and Hammer's Extra Fast Orthochromatic
and D. C. Orthochromatic Plates for color values.*



Send for Hammer's Little Book, "A Short
Talk on Negative Making," (10 edition)

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

display in my eyes takes the palm for resourcefulness that produces results.

*

"Prince James of Bourbon," the self-styled half-brother of the King of Spain, who has made himself ridiculous at Washington and elsewhere, has dabbled in photography and the motion pictures, but with not much success. Photography is not for the dabbler or the dilettante—it is for the hard-working man. I met His Highness, a very polished man of the world. He looks very like Alfonso; and has artistic tastes allied to an apparent disinclination for manual exertion, which doesn't go here any more than it does in Austria.

*

It may possibly be looking a gift-horse in the mouth to cavil at the selection of the Natural History Museum, New York, for the exposition of a selection of pictorial photographs—but, would not the Metropolitan Museum of Art, on the other side of the Park, be more suitable for future displays?

*

Then, again, there is the New York Public Library: the latter one of the most magnificent institutions in the world and visited daily by many thousands of people. Pictorial photography, so far as the general public is concerned, is still comparatively unknown. The more publicity you give it, the more it will be appreciated. The success of the motion picture with the American people is entirely due to the enormous publicity it has received.

March 19, 20, 21 and 22, 1923

are the dates selected
for the convention of the

Missouri Valley Photographers' Association
at Kansas City, Mo.

E. V. KING, Secretary, 827 Kansas Ave., Topeka, Kans.

Crown Printer

The Crown Printer has maintained a reputation for good service over a long period of years. Of simple design but substantial construction, it is ready at all times to turn out quantities of prints of high quality.



Operated by hand and controlled by an automatic switch, complete contact between paper and negative is assured. A sliding frame carrying a sheet of flashed opal glass gives perfect diffusion and two drop shelves provide ample space for paper, negatives or exposed prints.

The Crown Printer occupies but little space when in operation, is easily moved to any convenient location and takes up very little room when not in use. It is an economical piece of apparatus.

DETAILS

Made in two sizes—the No. 1 for 8 x 10 prints, with shelves folded occupies a floor space 15½ x 17½, the No. 2 for 11 x 14 prints—20 x 22½, both stand 30 inches high. The light boxes take 4 and 6 white 100-watt Mazda C lamps respectively and one ruby lamp each. The white light is automatically switched off except during the period of exposure—making the printer exceptionally economical to operate.

PRICES	No. 1	No. 2
	8 x 10	11 x 14
Crown Printer, including one sheet of flashed opal glass and 6 feet of conductor cord with plug but without lamps.....	\$35.00	\$45.00

See them at your Dealer's

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for **Catalog No. 65.**

N. Y. INSTITUTE OF PHOTOGRAPHY

NEW YORK

CHICAGO

BROOKLYN

141 W. 36th St.

630 So. Wabash Ave.

505 State St.

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor *Scientific American*

Flexible Cover

507 pages, gilt edged

Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

FOR SALE

Bound volumes of the **BULLETIN OF PHOTOGRAPHY**

January to June, 1917

July to December, 1918

January to June, 1920

July to December, 1921

January to June, 1922

Leather back and corners; cloth sides.

Price, \$2.50 net. Postage free.

Valuable information right at hand, indexed and substantially bound.

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

How To Be Photographed

SUGGESTIONS FOR WOMEN

By **IRA L. HILL**

1. Your hair is the most important thing. Have it shampooed, and, if necessary, waved the day before visiting the photographer.

2. Dress your hair yourself (don't go to a hairdresser) as you usually wear it, and without a net.

3. Use an ordinary street make-up, but spare the rouge. Red photographs black.

4. Don't look "dolloed up" or consciously pretty.

5. Wear a gown with good lines that you've worn several times before and are used to. If in doubt, take several and let the photographer decide.

6. Don't wear spangles or try to look theatrical.

7. Have your picture taken at the time of day you feel best. With some women, it's morning; with others, afternoon.

8. Don't have anything unusual in the way of massage or face treatment.

9. In a full-length picture, don't wear suede or buckskin shoes; they make the feet look large and thick.

10. Don't dictate to the photographer.

SUGGESTIONS FOR MEN

By **PIRIE MacDONALD**

1. Choose your photographer more carefully than your tailor.

2. If you want to look decorative, go to a photographer who specializes in women's pictures.

3. If you want to look like a man with lots of fight and "go" in you, select a photographer who can at least match you in physical strength and give you a bodily as well as a mental challenge.

4. Don't expect a good picture from a photographer who can't arouse your interest and draw you into a controversy.

5. Don't take your wife with you.

6. Don't be photographed unless you are feeling fit.

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

**M. S. BRIDLE, THE PHOTO-
ENLARGER**
1034 ARCH STREET, PHILADELPHIA

Pictorial Photography in America

1922 Edition—Price, \$3.50

Besides the 76 pictures giving representation of the work of the exponents of Art in America, the book is also made interesting by the well-written papers on photo art.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

FOR BEST RESULTS USE A Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. **KALAMAZOO, MICH.**

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY
110 WEST 32ND ST., NEW YORK

7. Don't expect "stunt" photography or freak effects to impress men who may see your picture.

8. Don't dress up for a photograph; look just as you ordinarily do.

9. Don't think how you are going to look.

10. Don't insist that your photograph must look exactly as you really look. If you do you'll be disappointed.

*

Second Semi-Annual Convention of the Eastern Carolina Photographers' Association

Convention was called to order at nine A. M., February 12th, at the studio of H. Dempt, Rocky Mount, N. C., and communications from several members and interested friends, who could not be present, were read by Secretary Baker.

President Clement then made a brief talk outlining the motives and purposes of the association and presented for the consideration of the convention a set of recommendations.

RECOMMENDATIONS BY THE PRESIDENT

That we ratify the adjusted commercial price list as presented.

That we adopt a uniform contract form for use when making photographs that are likely

to be used for court purposes, also when doing any other commercial work where the photographer deems it advisable to have a contract.

That we arrange for space at the Eastern Carolina Exposition to be held at Wilson the latter part of March, and to get up a creditable exhibit consisting of from two to six photographs from each member of our association. The photographs to be framed without glass in either stand or wall frames and none to be over 11 by 14 inches.

That we also arrange joint exhibits to be shown at each fair in Eastern Carolina and our State Fair. As some of the dates conflict, it will be necessary to have at least two sets of pictures.

That we take up the matter of joint newspaper advertising and use this feature wherever feasible.

That we take up the matter of training help in earnest as outlined in the printed report sent out.

That each photographer strive to arrange monthly visits to some other studio in our association and to take with them some member or members of their force. All or part of a day can be spent discussing and working out photographic and business problems. By this means we can be of much help to each other and promote good will within the association, an end much to be desired.

In making these visits, proper arrangements

SOMETHING TO CONSIDER FOR MARCH:

Your salesroom is the eyes of your business.

Your Samples should be changed.

They grow old and lose their *Selling Punch*.

Go after more business—Send in negatives for some New Snappy Samples.

COLEGROVE BROTHERS, Inc. - - 774-76 Main Street, Buffalo, N. Y.

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Grand Prizes, Plaques, Awards of Merit, Cash, etc., will be
made for Meritorious Work—write for entry-blanks, etc.*

This will be the largest exhibition of Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336

should be made with the studio to be visited. This, however, does not apply to ordinary calls when passing through the town of a fellow craftsman. We should all feel free to drop into the studio of a fellow member and say "howdy" when we happen in his town.

That the Amateur Finishers form an auxiliary association.

That each member solicit every prospective exhibitor (manufacturers, wholesale houses and farmers) at the Eastern Carolina Exposition, for business in the line of photographs of their products and manufacturing methods. Photographs of this kind would be very valuable to supplement their exhibits and help to create more business of a similar nature for us.

The price scale for commercial and legal (court) photographs was taken up, also the contract to be used by members of the association when making views for court proceedings.

The matter of an exhibit at the Eastern Carolina Chamber of Commerce Exposition to be held at Wilson, March 19th to 25th, was then taken up. President Clement explained that the purpose of this exhibit was to connect with the advertising campaign being inaugurated by the Photographers' Association of America to interest the public in photography.

The proposition was discussed by the majority of the members present, many of whom thought it a splendid chance to show to the people of our territory that our association was a live number, and besides aiding the Chamber of Commerce in its first large undertaking, we would get much good advertising from the exhibit.

It was unanimously agreed to secure suitable space and a committee consisting of O. V. Foust, N. C. Holden and H. A. Adams, all of Wilson, were appointed to secure the space, receive the pictures and arrange the exhibit. The exhibit will consist of several portraits and an equal number of commercial photographs from each member (the exact number to be announced by the committee after making a survey of the space). The portrait and commercial work to be separate.

The pictures will bear no names but a list of the exhibitors will be printed on a card and hung in the booth. In order to cover the cost of the exhibit, each member contributed \$5.00. If the whole sum collected is not required the balance will be kept as a nucleus to finance other similar exhibits.

The convention adopted the idea of the members making a joint exhibit at all the county fairs and the State fair next fall. More complete arrangements for these exhibits will be made at the next meeting in August or September.

The matter of joint newspaper advertising was taken up and arrangements are being made by some of the members to try out this feature.

The recommendation that the members arrange monthly visits (or as often as possible) to other studios within the association in order to discuss and solve photographic problems and work out plans for the betterment of the profession was adopted. These would consist of one photographer visiting another and, wherever possible, small group meetings for half a day, preferably the afternoon to be devoted to the visit, discussions and experiments.

THE HOUSE THAT SHIPS PROMPTLY

Pin Your Faith on

Gross Mountings

THE

Quality

That Speaks for Itself

Because of its uniformly high quality, the Gross line is becoming more and more the choice of experience. It will pay you to find out why so many photographers pin their faith on

Gross
Mountings



What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square Philadelphia, Pa.

A design for brass membership plates similar to those used by the National Association was submitted and arrangements made to secure them. A committee consisting of Miss Georgie Oxley, Miss Sue Smith and Mr. Geo. Moulton was appointed to rearrange the design for the plates, using boughs of the long leaf pine for decorations, the pine having been adopted as the emblem of the association. The plates will cost each member \$1.50 for the first one, and fifty cents each for duplicates.

Mr. J. C. Whitney, of the Eastman Kodak Company, was introduced in the afternoon and the meeting turned over to him for demonstrations in lighting, using daylight and artificial light. Portrait films were used for the demonstration. The demonstration, under the direction of Mr. Whitney, was participated in by Miss Georgie Oxley, O. V. Foust, C. A. Jarrett, O. V. Fowler and Harry Dempt, the others looking on.

The plan for systematic training of help and all others desiring to enter the profession was then laid before the convention by President Clement. The plan proposed, called for a minimum of six months in the studio under regular working conditions, in order to get a general idea of the work, then six months at a photographic school where the scholar would concentrate on retouching, etching, coloring, background work and photographic chemistry. While at the school, the student would, of course, follow the regular classes in lighting and general studio work. After the course at the school, the student would return to the studio for an apprenticeship of six months, at the end of which time they would be issued a certificate or diploma entitling them to a stated salary depending upon their proficiency.

Recognizing the fact that all applicants would not desire a full general photographic training, several other courses would be arranged; some for retouchers and colorists, others for finishers, and still others for receptionists. However, in all cases, a certain amount of general photographic instruction would be given in order that they could better understand and execute their special work.

Under President Clement's plan, the applicant would be required to pass a character and educational test and preference would be given for certain age limits. The majority of the members agreed that a systematic training would do a great deal to advance the profession and be of much benefit to those now practicing photography. The question that presented itself being, how can the plan be set to work, some feeling the difficulties were too great, others thinking the time was ripe to make a beginning in this direction. The latter idea prevailing, the President was authorized to appoint a committee of seven to assist in preparing a way to put the plan into effect. The following committee being appointed: Geo. W. Moulton, W. H. Zoeller, Walter W. Baker, Miss Sue Smith, O. V. Fowler, N. C. Holden and Archie Horton. This committee has been instructed to give due thought to the plan and as early as possible a report will be made.

Whatever means are adopted for putting into execution this plan, no photographer will be required to undertake to train a student. The training will be done only by those volunteering to undertake it.

During the afternoon session, resolutions were passed to send letters to Mr. W. H. Zoeller, our Second Vice-President, who was kept away on account of illness of his wife and to Miss Kate L. Johnson, whose presence was prevented by the illness of her mother.

Resolutions of sympathy for Mr. Cliffe Reckling, ill in a Baltimore hospital, were also passed and all the members contributed to some flowers to be taken by Mr. R. J. Graves.

The developing of the demonstration negatives being completed, the meeting adjourned to meet in the lobby of the Ricks Hotel at 7.45 P. M.

A sumptuous supper was arranged for at 8 o'clock by Host Dempf, which was to be a dutch treat, but it was announced by Mr. Foust that Mr. R. J. Graves, representing the Sussman Photo Stock Co.; Mr. Arthur M. Parker, representing the John Haworth Co., and Jack Whitney, representing the Eastman Kodak Co., had cheated us by changing our supper from a dutch treat to their treat. For this gracious act, the members gave them a rising vote of thanks and assured them that the supper would taste twice as good.

Host Dempf acted as toastmaster and called on each of the visiting stock representatives, then each photographer. All responded with brief talks, some along business lines, some expatiated upon art, and others were humorous.

Tuesday A. M. at nine o'clock, the members again assembled at Dempf's Studio and the convention was called to order at 9.30 when a group picture was taken after which there was a short business session to dispose of some details left over from the first day.

President Clement was presented with a handsome mahogany clock from the members of the association. Mr. Clement showed his feeling of appreciation rather than spoke of it, as he was too overcome for speech.

The convention then voted its thanks to Messrs. Graves, Whitney, Parker and Satterwaite of the stock houses; Rev. Wm. O. Cone, honorary member; Walter Baker, our Secretary, and Harry Dempf, our host, for their aid in making the convention a success.

The convention then voted to accept the invitation extended by Mr. O. V. Foust, of Wilson, on behalf of Mr. H. A. Adams, Mr. N. C. Holden and himself, to hold the next meeting at Wilson.

Owing to the fact that the National Convention comes about the middle of July and a good many from this association will attend, it was thought best to hold the third convention sometime in September. The date to be announced early in August.

Officers are as follows:

President, Albert O. Clement, Goldsboro; First Vice-President, Geo. W. Moulton, New Bern; Second Vice-President, W. H. Zoeller, Elizabeth City; Secretary, Walter W. Baker, Kinston; Treasurer, Miss Katie L. Johnson, Durham, N. C.

✱

Ebb: "Why don't you wear calico any more?"
Flo: "Oh, I just hate to see myself in print."

✱

Mrs. Biggethyng was standing thoughtfully near the woman's negligee counter, holding a new-style corset in her hand and looking it over. "See," said the department cut-up, "how she holds her shape."

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7½ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

THE NEWEST BOOK
IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

58 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

ORDER FROM

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: 636 South Franklin Square, Philadelphia

Income Tax Facts—No. 5

Liability to file an income tax return for the year 1922 is determined by a person's status on the last day of the taxable year, December 31, if the return is made on the calendar year basis, as most are. If on that date he was single, he must file a return if his net income for 1922 was \$1,000 or more, and he is allowed only an exemption of \$1,000. If he was married on December 31, he is granted the exemption allowed a married person for the full year, \$2,500 if his net income was \$5,000 or less, and \$2,000 if his net income exceeded \$5,000. The bride's income, however, must be considered with that of her husband, the larger exemptions being allowed married couples living together. A widow or widower, whose spouse died before the end of the year, is classed as a single person. Divorcees and persons separated by mutual consent also are classed as single persons.

Similar conditions exist with respect to the head of a family. If, during the year, his support of relatives ceased, he is entitled only to the \$1,000 exemption. A man who has a dependent child, not mentally or physically defective, that attains the age of 18 years just before the close of the taxable year, can not claim the \$400 credit for a dependent.

*

"I always take pains with my work."
"Shake. It gives me one, too."

Too Late!

The minister's voice had ceased—his masterpiece of eulogy had been spoken—his tribute to the dead had been paid—*paid to the living.*

Everywhere—in the room where he lay—in the house that had been his—in the resplendent box where they had placed all that remained of him—were flowers. Flowers that filled the air with their heavy perfume—flowers that were wondrously beautiful and rare—flowers that would have delighted him, for he loved them. But flowers whose beauty and fragrance were beyond his ken—flowers laid at the feet of the dead—*laid there for the living.*

Too late!

Why is it so—why must it always be so—that we voice the praise and present the flowers when the ears hear not, and the eyes see not, and the senses know not?

Is it just?

If a man deserves our words of praise—if he deserves our tribute of flowers—how much keener the appreciation of them—how much more the happiness to be found in them—when presented to him in life instead of at death.

We are prone to withhold the kindly word, the timely compliment, the note of praise. We know, we speak, we feel—to others. But to the one whose work, or deeds, or life inspires our commendation, our voice is silent.

Merited praise is *merited praise*, and inspired

flattery is *inspired flattery*, and sickening gush is *sickening gush*—but of these *merited praise* is real and human—coin that is as precious gold to the living and as worthless counterfeit to the dead.

Yet we should know and we should understand and we should appreciate these things, for we have instances in our own life that bear upon them—instances when we were the recipient of praise, of pleasant things, pleasantly said to ears that eagerly heard them. Instances when words of commendation spurred us to the achievement of greater things; brightened us through the days; made the heavy task seem light; fired us with eagerness to again deserve.

You who manage men. You who pride yourselves upon your knowledge of human nature. You—you—should know that praise—*merited, judicious praise*—is the most efficient tool in your managerial kit—a tool that if allowed to rust through lack of use reflects upon your ability as a master workman; or, if used too late, cannot repair the damage that its disuse has wrought.

Once upon a time I heard of a man who, it seems to me, had something on us all. Each day his secretary brought to his attention any items that told of the success of other men. Perhaps the announcement that Jones had been promoted to this, or Smith had accomplished that, or Brown had done some notable thing. If he knew Jones or Smith or Brown, a letter went forth with a word of praise for the promotion or the accomplishment or the deed. *Flowers to the living.*

And it seems to me that this was a happy thing to do, for it must have gladdened both the kindly heart that thought of it and doubly gladdened the hungry heart that had learned through bitter experience never to expect it.

Too late!

Let us not always be too late. Let us resolve today that we will speak the deserved word and tender the merited bouquet—to the living.

For mayhap it shall come to pass that, in turn, there will come to us words that our ears will give welcome to and flowers that our senses will revel in—

Not too late.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—A lady to finish portrait, commercial and Kodak work. L. W. Fitzgerald, Hot Springs, Va.

WANTED—Lady of wide experience and pleasing personality to take charge of a high-class photographic studio. Must possess artistic ability and the art of selling. Address W. G. M., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

SITUATION WANTED—Young man desires position as manager of Kodak developing and printing laboratory; twelve years' experience; best of references. Address Box 1044, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Young man, 25, desires position in or near Philadelphia, as general assistant in a first-class portrait studio. Two years' experience—except finished retouching. Address Box 1043, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

WANTED to buy a paying studio on main thoroughfare in New York, Brooklyn or Newark; must be centrally located. Mrs. F. Cohen, 3619-15th Avenue, Brooklyn, N. Y.

FOR SALE—Studio and Kodak finishing plant, located at Kokomo, Ind.; one of the most prosperous cities in Indiana; ground floor location. Kodak finishing will run \$1500 a month in summer. Live proposition for one who can handle it. Good reasons for selling. Further particulars, address, The Panel Studio, Kokomo, Ind.

FOR SALE—Studio, ground floor, equipped 8x10; suburb Seattle; good prices; north light; rent \$15, including water and light; same hands nine years; owner in poor health. Bargain. Suitable lady or gentleman. Season commencing. Address Box 1042, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

WANTED—A Burke & James enlarging lantern, 5x7. State condition and price. L. W. Fitzgerald, Hot Springs, Va.

VOIGTLANDER HELIAR f4.5 lenses, new, 12-in., \$115; 14-in., \$140; 16½-in., \$185. Sent C. O. D., with the privilege of examination. A. Breitling, 2311 East 14th St., Brooklyn, N. Y.

FOR SALE OR EXCHANGE—4x5 auto-graflex, with or without 9½-in. f4.5 Wollensak Lens; 8x10 portrait camera with 5x7 back and stand, f3.5 lens; 14x17 Seneca view camera. L. W. Fitzgerald, Hot Springs, Va.

WILL EXCHANGE 11x14 View outfit, case and three film holders, equal new, for pair of 14-inch condensers. Have for sale: M Tube Outfit for enlarging, \$48.00; F. and S. Vignetter, \$8.50; 4½-inch Golden Silent Shutter, \$5.00; 5½-inch Thornton-Pickard Roller Blind Shutter, \$10.00; 4½-inch Thornton-Pickard No. 6, \$3.50. All equal new. Mr. McKee, Box 331, Indiana, Penna.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

The PHOTOGRAPHIC JOURNAL of AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

The Standard Photographic
Magazine of America for
the past 58 years

\$2.00 per year 20 cents a copy

Foreign Postage 50 cents extra.

SAMPLE COPY FOR A DIME

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

AS WE HEARD IT

Allen and Metzler have opened a new studio in San Luis Obispo, Calif.

R. D. Knight, of La Follette, Tenn., has opened a branch studio in Jellico, Tenn.

Frank Woodfield has about completed his new studio on Exchange Street, Astoria, Ore.

H. O. Turner, formerly of Fairfield, has bought out the French Studio in Eldorado, Ill.

Roberts, a photographer of Portland, Ore., has purchased the Ventura Studio, of Forest Grove, Ore.

The Badger Studio, formerly located at 21 East Main Street, has moved to 17 West Main Street, Madison, Wis.

C. F. Steffens is opening a fine new studio at 315 Second Avenue, Cedar Rapids, Iowa, occupying floor space 40 by 140 feet.

The Monroe Studio, of Miami, Fla., which was recently purchased by Frank Smutz, will be known hereafter as the Smutz Studio. Announcement has just been made to this effect.

Douglass Coulter, photographer of Lansing, Mich., died at his home in Grand Rapids on February 7th. Mr. Coulter was forced to close his studio over two years ago on account of ill health. He is survived by his widow and mother.

Fire originating in the Jungkind Photo Supply Co., Little Rock, Ark., on February 8th, destroyed their stock and fixtures and caused great loss to several other merchants. The damage to the Jungkind Company is believed to be about \$20,000, with insurance amounting to \$10,000.

The Fayette Westmoreland Photo Society held a section meeting at the studio of J. Russel Morden, Greensburg, Pa. The speakers for the occasion were Mrs. Mabel Cox Surdam, of Pittsburgh, Pa., whose topic was "Salesmanship." Mrs. Surdam presented this in a very pleasing manner. Deck Lane, of Ebensburg, Pa., gave a very interesting talk on "Friendship in Business." The Society is planning a big booster meeting to be held in May, the purpose of which will be to arouse interest in the coming National Convention.

WESLEY W. BAIR, *Secretary*.

Two new departures in photography are announced by J. D. Toloff, of Evanston, Ill. One is a process of mounting photographs on hand-wrought and hand-colored Italian plaques. The photographs also are hand painted, unifying the whole into a piece of art of rare effectiveness. The other is a revival of the old carbon process of printing portraits. Mr. Toloff declares that the carbon process is the most permanent as well as the most beautiful. Some had put it aside for more rapid and easier methods of printing, but its superiority has always been recognized, and Mr. Toloff declares the pictures achieved in this way are well worth the extra care they require to produce. The materials are not manufactured in this country, but must be imported from Paris.

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | |
|-------|---------------------------------------|
| No. 1 | Modern Lenses (1899) |
| 3 | Hand-Camera Work |
| 6 | Orthochromatic Photography |
| 7 | Platinotype Process |
| 8 | Photography at Home |
| 11 | Developers and Development |
| 13 | Photographing Flowers, etc. |
| 14 | Street Photography |
| 15 | Intensification and Reduction |
| 18 | Chemical Notions for Photographers |
| 23 | Photographic Manipulations |
| 25 | Landscape Photography |
| 26 | Telephotography |
| 21 | Albumen and Plain Paper Printing |
| 31 | Photographing at Night |
| 33 | The Dark-Room |
| 37 | Film Photography |
| 40 | Platinotype Modifications |
| 45 | More About Orthochromatic Photography |
| 74 | Intensifying and Reducing Negatives |
| 76 | The Hand Camera |
| 78 | Printing Papers |
| 83 | Coloring Lantern Slides |
| 88 | Photography by Flashlight |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Why We Specify Tested Sodas

I^N no other chemicals does uniform purity count for quite so much as in the sodas that are used in a developer. They are the controlling and balancing factors and it is essential that their strength and purity be predetermined if the developer is to work clean and fast and produce negatives of uniformly good quality, free from fog and stain.

Eastman Tested Sodas, Sulphite and Carbonate, contain approximately 98% of pure and active Sulphite and Carbonate and do not vary over 1%. That's why we specify these *Tested Sodas* in all of our formulas—for your protection—for best results.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and

Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 814

Wednesday, March 14, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	323
Vignetted Portraits	324
Travel the By-Path, Too (C. H. Claudy)	325
Photography and Ethnics	326
Illustrations by W. Frank Goodner	327-328
Association News	329
Convention Dates	330
Income Tax Facts—No. 6	330
Leaves from My Note Book	331
What Happens when an Order is Unwarrantably Canceled by Either Party (L. J. Buckley)	332
Prize Competition	333
Wade Started Something	336
International Photographic Arts and Crafts Exposition	338
M. V. P. A. Convention	339
Attend and Support the Photographic Exposition	340
Wasted Worry	342
Imagination a Factor in Business	343
Veiling on Lens Surfaces	344
As We Heard It	345
Classified Advertising	347

Editorial Notes

The Photographic College of Syracuse University has closed its doors. F. J. Marion, formerly a motion picture producer, found the money for this undertaking and Professor E. J. Wall, F.C.S., F.R.P.S., occupied, we believe, the first professorial chair. It is doubtful if you can really "teach" photography in the higher sense. *Poeta nascitur, non fit*: the poet is born—not made. Of course, you can impart a knowledge of the chemistry, of optica, the theory and practice of the subject; but this sort of thing is only the A, B, C of photography, *i. e.*, drawing by light.

So far, photography has produced probably not more than three artists of the front rank—D. O. Hill, Julia Margaret Cameron, Dr. P. H. Emerson, the latter an American by the way, although it is not generally known. These three were thinkers; they understood their medium (or media) and expressed themselves through it. The other millions of camera users make photographs which are occasionally expressive of their own individualities, if there be such.

*

So much for Art this week! Now here comes the highly respectable and superior *Boston Transcript* "knocking" photography of an official kind, that is, pictures of statesmen, and declaring this kind of thing must cease. As a rule, public men are commonplace-looking creatures, and it requires the genius of a Pirie MacDonald to make them appear otherwise. Even Senator Lodge owes a great deal to the photographer. Politicians and statesmen who aspire to the limelight must pay all the penalties, and the public has a right to know what its "servants" look like. And photography is the only way of telling them, and that through the newspapers.

*

So you cannot abolish "official" photographs any more than you can abolish any

other kind of photography; or commonplace-looking public men. Bonar Law, Mussolini, Poincaré, would pass unnoticed on Chestnut Street, Philadelphia; or even in Boston—but that is their misfortune, which photography is powerless to alter. Grant, who defeated Lee (an heroic-looking man) was an undistinguished-looking individual until the wonderful insight of Lincoln placed him in supreme command. We doubt if even the *Boston Transcript* would jeer at "official" photographs of U. S. Grant. And Mussolini appears to have saved a throne and a country from anarchy.

*

The *New York Herald* (which relies upon photography for its illustrations) is also printing ignorant nonsense about it. The writer declares that photographs have become unpopular; that they have disappeared from the walls of houses, and drawing room tables. He asks: Why have photographs ceased to occupy their original places in family life? Have they? We know otherwise. The fact of the matter is that photographs of all kinds are more popular than ever, *i. e.*, they appeal to a greater number of people than at any time since the days of Daguerre.

*

In our editorial column, page 228, February 21st, we alluded to the invention of the Goerz double-anastigmat. It was really Mr. Emil von Hoegh, at that time an almost unknown mathematician, who conceived the idea leading to this remarkable lens. The fundamental idea comes through to the Dagor of today, in which improvements have been possible because of the progress in making of optical glass. The value of this idea is so apparent to opticians that when the patents on the original lenses ran out, a host of imitations appeared, and it has been said that half of the varieties of the lenses marketed today are derivatives of the Dagor. The computations were laid before Mr. Goerz, and it was he who had the imagination to foresee the great busi-

ness to come in high-grade lenses. The reception of the lenses stimulated other additions to the Goerz line. The Dagor and the Dogmar have been manufactured in this country for a long time by the C. P. Goerz American Optical Company, 317 East 34th Street, New York City.

*

Vignetted Portraits

At one time the vignetted form of the portrait was very popular and especially with people of artistic taste. Its popularity, however, led eventually to its ostracism by the same people of culture because low-priced photographers, forced to comply with the desires of their customers, could not afford to give the attention to the proper execution of the vignetted portrait, and nothing in photography is more execrable than a badly made vignette.

It is true that on first consideration the vignetting method of portraiture looks like a saving of labor, and rather as an excuse for want of skill in posing and composition and management of accessories.

This is true to a certain extent, but the production of a good vignette demands thought, taste, judgment and artistic skill. There must be as careful study of the lighting as in a full-length portrait, and in reality if the figure itself is not properly posed the head will be out of proper relation with it and look strange and unnatural in its isolated condition in the bust vignette.

Besides additional taste and skill is needed in the printing, for it is possible for the printer to spoil all the good features secured by the operator. In the first place we may claim that any attempt to get artistic vignetting by means of vignetting glasses or special stock graduated papers is a delusion and a snare. You merely get various shapes about the head with blurred outlines. Nothing of that beautiful, cloudy atmospheric effect so charming in a perfect vignette.

One of the simplest plans, and an effective one in tasteful hands, is the use of a card with a properly shaded opening with cotton

wool delicately around the border, placed at a proper distance from the head and inclined at a proper angle.

Another plan, which is more convenient, consists in the use of flake white on the glass side of the negative and worked with the fingers into regular grain.

A vignetted head must be lighted in such a way that there shall be no strong contrasts of light and shade. The whole should be soft and rounded, yet it must not be flat, but not so pronounced or brilliant as a head supported by a dark background. This reminds us to say what kind of background is most suitable.

Never employ a dark ground, neither go to the opposite extreme and use a too light background. The ground ought to be just dark enough to relieve the light side of the face, and light enough to set off the shaded side. But the ground should not be uniform of an even tint.

Let us suppose a head placed before a background of medium tint lighted by a direct light. The background would receive that light obliquely. The light falling upon the face does not reach the background on the side the light comes from, therefore the lighted side of the face is relieved by the shaded part of the ground, but, passing behind the head, it lights the background on the shaded side of the head, at once throwing the whole face forward. But left this way our portrait lacks balance. It is all shade on one side and all light on the other, but letting the light complete its work we see the shadow of the head thrown upon the background, just by the shoulders, which gives the balance needed. So by merely acting upon these principles of light and shade we have what is wanted, the head relieved and coming forward and the background itself plays its part and an important one.

Travel the By-Path, Too

C. H. CLAUDY

Every letter may weigh an ounce. If it weighs half an ounce, you still pay the same two cents. Therefore, you pay a penny to Uncle Sam to do something you don't give him a chance to do.

Answer: have envelope stuffers, advertising enlargements, colored photographs, miniatures, child portraits, frames, anything, everything else you sell. The cost of the stuffer is minute—you have to pay the penny postage on every letter anyway!

That's a by-path.

Here is another one.

Every package of photographs you deliver is sure of immediate interest and, probably, admiring attention. The person who has pictures made is interested in them. She opens your parcel with enthusiasm. Her attitude of mind is receptive to matters photographic. Her bill is paid (probably) and there is no concomitant anxiety as to finances connected with that opening.

Do you enclose in every package some

attractive literature describing other wares photographic?

If not, why not?

It is a well demonstrated fact that an enlargement can be sold to a certain percentage of all buyers of portraits. That percentage varies with the locality, the kind, variety, style and price of the portrait, the financial status of the buyer, etc.

Let us put it low and say that one person in every twenty who buys portraits can be sold a framed enlargement at a cost of (let us put it low, again) ten dollars:

A most attractive piece of advertising, in the form of a folder, showing the story of enlarging, can be prepared at a cost (let us put this cost high) of one cent. It will cost, then, twenty cents to send out twenty announcements of enlarging possibilities, in twenty packages. If from that twenty cents invested you get one ten-dollar order, are you, or are you not, in a position to say that advertising pays?

What is true of enlargements is true of colored pictures. One woman in every ten, at the least, is a possible buyer of a colored miniature. It is true that she may not pay the bill, which is for "him" to settle, but that is none of your business. One photographer had a little leaflet entitled "Show This to Him" which told the story of the colored miniature, at twenty-five dollars, in leather case, and found his orders ran over twelve per cent of prospects solicited by this means.

Advertising which is to go in packages of photographs is not confined to a stock size, as is the envelope stuffer. It may be unfolded, which permits the use of a half-tone without a crease. It may be in two or more colors. And its getting into the hands of a person you know to be interested in photographs, costs you exactly nothing at all, than which there is nothing cheaper!

Advertising of this character ought to be short, snappy, full of interest, and punch. It should never be long winded, printed in fine type, argumentative or sloppy. It should tell the whole story in a few words, include, by all means, an exposition of prices, and will probably be more effective if stamped with a date, after the expiration of which, it is explained, the price is higher. That is, you say: "For the next ten days, an order from these negatives in enlarged form is quoted at such-and-thus a percentage discount from the list. After that date, these negatives will be filed, and prices for enlargements are as per the list."

Few women there are but feel the mighty pull of the bargain. A woman will buy something she doesn't need now, but expects to need later, if she thinks she is getting a "bargain" by so doing. Naturally, she will regard a discount as a "bargain."

Look to it carefully that nothing in the advertising seems to suggest that what is now offered is in any way better than the pictures she has just purchased. That is a fatal mistake sometimes made by photographers with the best intentions. To say of an enlargement: "Only in enlarged form

is a photograph truly pictorial; only the enlargement brings out the best in the negative" is poor salesmanship. There is plenty to be said in favor of the enlargement without in any way "running down" the smaller pictures just purchased.

To say of the colored miniature: "Only the flesh tints of a hand-painted miniature really simulate reality," is to say, in other words, and by implication: "These photographs I have just sold you are all right as far as they go, but they don't go far enough." It's a poor merchant who runs down his own goods!

By all means suggest the desirability of the miniature, but not at the expense of the photographs. Say: "The beautiful flesh tints of a miniature are most pleasing, and make of the small sized picture a little sample of reality," but never add: "which the large, plain photographs are not!"

Here, friend photographer, are by-paths which cost next to nothing to travel, and which must, inevitably, lead sometimes to the pleasant fields of increased orders, greater profits and, so, larger reputation!

*

Photography and Ethnics

Not long ago, a Mexican man came to Mr. Walter W. Beardsell to have his photograph made. He carried a beautiful bouquet of flowers with him and insisted on having it in the picture. Mr. Beardsell finally conceded and the Mexican's photograph was made as he desired, with the flowers held stiffly out from his body.

Mexicans and persons of the Latin races often prefer pictures almost statuesque, Mr. Beardsell says. Their tastes in photographs differ in many ways from those of descendants of Northern Europeans, according to him. Just as the arts of races differ, so differ their likes and dislikes in photographs, he explains. He says that many Mexicans prefer practically no shadow in their photographs. They like their faces made as light as possible. One Spanish girl, however, recently violated this rule, he says, and requested that he make her a photograph with more than the usual shade in it. While this is considered better taste by him, it is unusual, especially in one of a dark race.



W. Frank Goodner
San Francisco, Cal.



W. Frank Goodner
San Francisco, Cal.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

ANOTHER MEMBERSHIP ARTICLE

During the past few months, while circularizing those members who have allowed their dues to lapse, the Secretary kept a special file of letters from those who do not feel inclined to keep up their membership in the P. A. of A., and giving their reasons therefor.

The main and underlying cause of the failure to renew membership seems to be the idea that membership in the National Association is only convenient when a Convention is to be held near the residence or locality of the member in question.

Another is that the Association fails in its purpose of enforcing the code of ethics and permitting anyone who has the necessary \$10 to become a member.

Others cite the statement that membership is of no advantage to them commercially or personally, and that they receive no professional benefit from the Association either through service or otherwise.

Some cite personal and individual reasons why they refuse to renew their membership.

Taking the above into consideration, the first three can be analyzed and arrangements can be made to correct the faults mentioned if they exist. Of course, with regard to the latter, only personal contact and explanation can retain a member who, for personal reasons only, believes that he has been hurt and refuses to continue his membership.

A city is not built in a day and the superstructure of the Association which will make it a 52-week organization instead of a

one-week Convention Association, cannot be arranged and organized in six months.

As to the enforcement of the code of ethics and a strict interpretation of the membership clause, this can only come about by the strengthening of the Association through the memberships of those photographers who really believe in an organization of the P. A. of A. type, and the objects it aims to achieve. Those who have complained with regard to the past work of the Association may be justified, and their letters are appreciated by this office as evidencing the fact that they are interested in the P. A. of A. and its work.

However, if they will only go a step further, join the Association again and let the Association have the benefit of their criticism, it will be of great help to those who are endeavoring to build the organization into a really excellent, business-like and competent Association. Those who know the faults should jump in, act on committees and aid in constructively legislating for such changes in the constitution, by-laws and rules and regulations as will tend to correct whatever organization faults the Association is burdened with.

From my contact with the officers of the P. A. of A., I have found them always in an attitude of extreme willingness to accept and consider any and all suggestions that would tend to better the Association and render it an invaluable adjunct to those photographers who are endeavoring to place the Art upon a real, consistent and thorough professional basis.

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	A. J. Cook, Sewickley, Pa.
P. P. S. of New York	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Missouri Valley	Kansas City, Mo.	March 19 to 22	E. V. King, Topeka, Kans.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.	Spring	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich.-Ind.	Open	August	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	August 28 to 31	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	September 24 to 27	Fred H. Smith, Ida Grove, Iowa.
New England	Postponed	Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States	Postponed	Postponed	L. L. Higgason, President, Asheville, N. C.

Join the Association, if you are not already a member, and show that you are willing to co-operate and assist the Board in making it just the kind of an organization that the great majority will appreciate and the kind that will mean a real aid to photographers in the United States and Canada for many years to come.

RESIGNATION OF SECRETARY

The secretary, and editor of this column, regrets to announce to the members of the Association that he was compelled, on account of recurrent attacks of nervous trouble and insomnia, to ask some time ago that his resignation as secretary be accepted by the Board to become effective March 15th.

I wish to extend to all the members my sincere regrets that I cannot continue as secretary, and to thank them for their wonderful co-operation and assistance during the time that I have been in office.

Thanks to the members, the P. A. of A. is today on much stronger financial ground than it has been for some time; the members of the organization are enthusiastic that it shall carry on the great work begun when the new Board took office; and I feel sure that nothing but the greatest meed of success can follow the efforts of the Officers and Board of the Association, if supported, as I feel they will be, by the photographic profession in general.

As I have told President Diehl, I will always be glad to confer with him or the officers and make such suggestions as they may request on the organization work, and

will be glad to be of what service I can to the members at any time, for I certainly count my association with the Board and members as one of the high lights in my life. With kind regards, I am,

Cordially and sincerely,

ALBERT J. COOK,
Secretary.

*

Income Tax Facts—No. 6

To avoid penalty, income tax returns must be filed with the collector of internal revenue for the district in which the taxpayer lives or has principal place of business on or before midnight of March 15th, 1923.

Where additional time is required because of illness or absence of the taxpayer from home, the collector may grant, upon application before the return is due, March 15, an extension of not to exceed 30 days. If an accurate return can not be made within the 30 days extension period, a request for a further extension must be made to the Commissioner of Internal Revenue, Washington, D. C. Collectors have not authority to grant an extension exceeding 30 days.

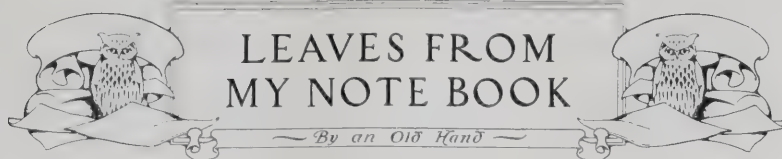
Failure to make a return on time subjects the delinquent to a penalty of \$1,000 and an additional penalty of 25 per cent of the amount of tax due. If the failure is willful, however, or an attempt is made to evade the tax by filing a false return, the offender is liable to imprisonment and to a fine of not more than \$10,000 and costs, in addition to a penalty of 50 per cent of the amount of tax evaded.

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia



The age old dream of transmutation still survives, it appears, but not, perhaps, in its original form. Instead of trying to turn the baser metals into gold (why don't the German and Russian philosophers get busy along those lines, so that the mark and the rouble may have something substantial at back of them?) quite a bevy of alchemists are at work on natural color "fillums." Besides our own Mr. Ives, there are: (1) Kinemacolor; (2) Prizma; (3) Technicolor; (4) Artcolor; (5) Powrie; (6) Eastman; (7) Pathe; (8) Brewster—nine in all on this side of the Atlantic. One occasionally hears of European workers, sponsored by C. N. Bennett, of the *Kinematograph Weekly*.

*

Mr. P. D. Brewster, one of these experimentalists, achieved newspaper front page notoriety the other day. He has gone bald and lost his eyebrows in the cause of science. His process "depends upon a special camera which runs two films at right angles. In front of one is a blue green gelatin filter; and before the other an orange red filter." We are told that "they are to intensify these basic colors," whatever that may mean. "The two films are stripped and pasted on each side of a single negative." "The film is then treated chemically to make it sensitive to color when it will absorb aniline dyes in proportion to the density of the colors photographed." Mr. Brewster has seven processes, it appears. No wonder he has lost his hair.

*

I saw Friese Greene's results in 1906. He has since died. Pathé produced pleasing results by a laborious stencil process as far back as 1907. In that year I was given the task by an "angel" of finding out how

they were done. I did so and the "angel" kept his money in his pocket. Nobody, so far, has made a dollar out of natural color movies. You can take an ordinary movie positive and put bands of red, yellow and blue color on the successive little pictures and run the "fillum" through a machine and the projected picture will look quite agreeable on the screen. But, of course, this is not a natural color process as best understood.

*

Samuel Goldwyn, whose proper name is Goldfish, is afflicting the world with his motion picture experience in the pages of *The Pictorial Review*. Goldfish, until a few years ago, was in the glove trade. By a freak of fate he became, overnight, a self-constituted authority on the Art, Science and Industry of cinematography. Like the eminent astronomer, Sir George Airy, who was President of the Royal Society, Goldfish, if honest with himself, which he conceivably may be, must often wonder "how the deuce he got there."

*

The rise of several others of these photography magnates is quite as miraculous as that of Goldfish. Zukor, of Paramount, said to have amassed \$15,000,000 out of movies, was a furrier on Hester Street, New York; Fox (\$10,000,000) was a clothes presser; Laemmle, a retail clothier at Oshkosh, Wis.; Selznick, a traveling jeweler; but Mr. Marcus Loew (\$18,000,000) has been a consistent show man all his life and is a man of heart and culture. Another person, P. A. Powers, was a Buffalo policeman; Lasky was a cornet player. Charles Pathé began life as a camera man; and Pathé's is perhaps the only scientifically administered house in the business; a case of cause and effect.

It is Photography—Animated Photography—that has enriched these men; for “movies” without photography are impossible. But is it not anomalous that men of the above described types should by the agency of the screen have greater control over the minds of the American people than all the educational institutions, pulpits, newspapers, books, and other civilizing influences put together? Statues to Franklin are expressive of a nation's gratitude; but can we suppose any community perpetuating the memories of Will Hays' employers? Yet he, good man, credits them with the “highest moral and artistic standards!” “Caesar hath spoken; the cause is ended.” *

“Better manners; purer laws,” was the aspiration of the thinking poet, Tennyson. Less greed, covetousness, and downright criminality on the part of these “fillum” crooks would give animated photography a chance of asserting itself as some kind of Art. Meanwhile, the Federal Government is seeking to dissolve Famous Players, the most iniquitous trust of all; and the ex-fur merchant Zukor, its head, is (or was) in Paris talking bosh about Art and Literature. It is the Bunk!

*

Not the least of the poor camera man's trials is having to endure the caprices of the female movie stars (or Janes) whom caprice and dollar-madness has elevated into prominence. It is therefore with peculiar sympathy and satisfaction that I clip this: The following, which appeared in a recent dispatch from New York to the *Los Angeles Times*, speaks for itself:

*

“George Barnes, too, who photographed ‘Peg o’ My Heart,’ is having his day of fame, because he succeeded in making Laurette Taylor look so young and unwrinkled. ‘If he can do that for her,’ said an unidentified voice in the audience, ‘just think what he could probably do for——’” The camera men who have to endure the tantrums of Marion Davies,

earn their money. As for Petrova and other queens of stage and screen, they are, at times, impossible. Such is the effect of notoriety and money on the unbalanced mind.

Our Legal Department

Exactly What Happens when an Order is Unwarrantably Canceled by Either Party

The following may be of general service:

St. Paul, Minn.

You would do me, and I believe the rest of your readers, a great service if you would set forth in plain, understandable language, so that a business man can comprehend it, just what position both buyer and seller are in when an order is canceled. I do not mean canceled with a good reason, but canceled for some reason so often experienced, such as change in price. I have read references to this in your and other legal writings, but have never seen the whole question dealt with so as to be useful to parties in that position.

ED. A. McMAHON.

Waves of cancellation always follow sharp market changes. If the market suddenly advances, you will find sellers examining their selling contracts under a microscope in order to find some way to escape them. If the market suddenly declines, it is the buyers who have the microscope, and so it goes. It seems to be a law of human nature that when a contract becomes unprofitable the mind of the party to whom it is unprofitable instantly becomes doubly alert to find ways of escape.

It being elementary to a contract that one party to a contract cannot refuse to fulfill it without the other's consent, at least not without answering in damages, let us consider just what happens to each party when he yields to temptation and cancels a contract or an order which should not have been canceled. Of course if there was a good

\$85 IN CASH FOR PHOTOS

Genre Competition



We are authorized, by a maker of calendars, to offer \$85 in cash for Genre or story-telling pictures (human interest preferred.) Portraits neither considered nor wanted. Pictures must be sharp; no soft-focus work sought

¶The prizes are:

<i>First</i>	. . . . .	<i>\$50 in cash</i>
<i>Second</i>	. . . . .	<i>\$25 in cash</i>
<i>Third</i>	. . . . .	<i>\$10 in cash</i>

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

¶Last day for receiving entries:

April 25th, 1923

¶Understand, we only want pictures telling a story—strictly genre—don't send anything else!

THE RULES

¶As these pictures may be used for advertising matter (not objectionable) the release and reproduction rights will be required from the owner of the negative and also the models. These will not be required until such time as the photographs have been selected.

¶No print smaller than 4x5 will be considered.

¶Send as many pictures as you wish; they may be mounted or unmounted, but must be delivered to us postage paid.

¶Don't send particulars as to how the prints were made; we want results only.

¶Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Genre Competition."

¶All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become the property of the maker of calendars.

Address all packages

GENRE COMPETITION

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

BE READY

April 17-18-19, 1923

Eighteenth Annual Convention

P. P. S. of N. Y.

Send three prints to Carl K. Frey,
Utica, N. Y.

Attend Opening Session.

Win a Prize.

F. E. ABBOTT, Secretary

For The Best Photographic Negatives

== USE ==

HAMMER PLATES

Clean, Speedy, Reliable, they meet
every requirement for field or
studio photography.

*Hammer's Special Extra Fast (red label) and
Extra Fast (blue label) Plates for field and studio
work, and Hammer's Extra Fast Orthochromatic
and D. C. Orthochromatic Plates for color values.*



Send for Hammer's Little Book, "A Short
Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

reason, *i.e.*, a legal reason, for the cancellation, nothing happens.

Take the case of an order for coal, given at a certain price and accepted by the seller. The market, as recently happened, advanced and at once a number of sellers began to hunt for a way out. Their contract form might give them the way out, by providing various ways in which the contract should not be enforceable against the seller. I don't recall any order blank, however, which provides that the seller shall not be held to the order if the market advances, although some order blanks contain almost everything else. Naturally no buyer, except under sharp necessity, would sign such an order, nevertheless the seller would be excused if he got the contract signed with such a provision in it.

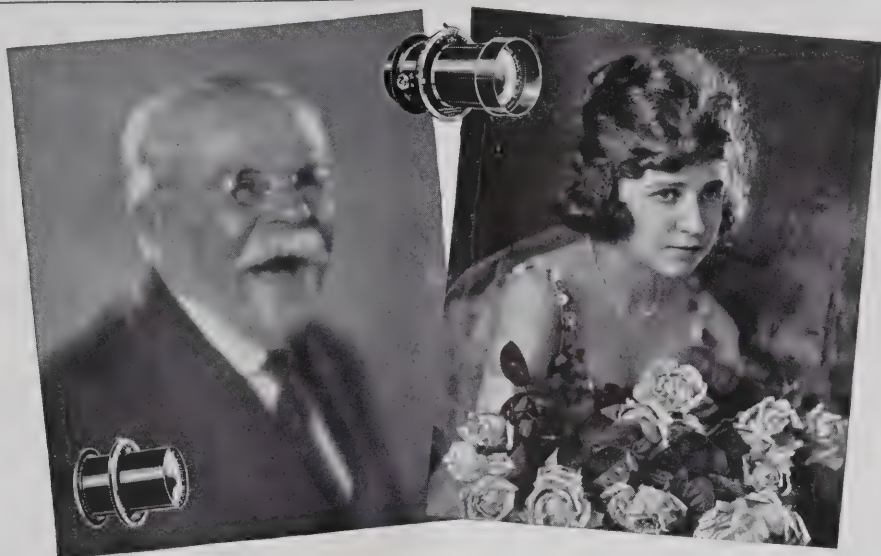
Usually, therefore, the seller would have no legitimate way out on a mere market advance. If he refused to fill his order merely because the market had advanced and he could get more money for his goods somewhere else, he would be clearly liable in damages to the buyer, and the buyer for the general good, ought to promptly proceed against him for those damages.

The buyer cannot compel the seller to actually deliver the goods, unless they are some special and particular kind of goods which can't be gotten elsewhere. If they are ordinary standard stuff which can be gotten elsewhere, like coal or sugar, the buyer should give the seller notice that if delivery is not made by a certain time he, the buyer, will go into the open market and buy enough goods to cover the contract, holding the seller responsible for any excess over the contract price which he may have to pay.

This excess is the measure of damages. If the order was for 100 tons of coal at \$4.50, f. o. b. the mine, and after the seller's default the buyer had to pay \$7 f. o. b. the mine, the buyer's damages would be \$2.50 per ton multiplied by 100 tons. This he could collect without doubt, for the law holds the seller of merchandise very tightly

WOLLENSAK LENSES

for Every Professional Purpose



Verito portrait by Antonio Garduno

Vitax portrait by O. L. Markham

Portraiture

SHARP OR SOFT PORTRAITS? Which do you like better? Which do your customers prefer?

¶ Although soft-focus portraits have made tremendous strides in popularity, there is still a great diversity of tastes and preferences. The studio that plans to please its customers should be equipped to turn out either class of work—soft or sharp.

¶ For diffused-focus portraits a lens of controllable softness, like the Verito, is most essential. The Verito Diffused Focus $f4$ lens is built to give that delightful atmospheric quality of softness that is so appealing.

Note: If you now have an 18-inch Verito or 16-inch Vitax, ask us about our Extension Lenses which lengthen the focus about 4 inches

Verito portraits require little or no retouching, bring better prices, and are preferred by a large part of your trade.

¶ For sharper results and for child photography, the Vitax Portrait Lens $f3.8$ is preferable. Its improved Petzval formula helps in producing a beautiful, rounded, life-like quality, and its exceptional speed makes it ideal for children and babies. The Vitax, as well as the Verito, should be in every portrait studio.

¶ We would be glad to send a copy of our catalog describing these and other Wollensak lenses.

WOLLENSAK OPTICAL CO.

Rochester — New York

Makers of Distinctive Lenses that make Distinctive Pictures



Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

to his contract. If he has not relieved himself from liability by some provision in his order blank, the law will not usually relieve him at all, going so far as to hold in some cases that he is responsible even where his reason for not delivering was that the goods were absolutely not to be had on land or sea.

The same measure of damage controls when the shoe is on the other foot, and the buyer tries to escape from his contract. Use coal for illustration again and suppose the market had dropped to \$2.50 instead of advanced to \$7.50. Another ox is gored, and the buyer is now faced with the necessity of paying \$2 more a ton than he can buy for in the open market. Now *his* ingenuity lifts its head and on some pretext he cancels.

This time the order may have been on the buyer's form and the same thing is to be

said—if it contains a provision relieving the buyer when the market slumps, the buyer gets away with it. If there isn't, he is liable to the seller for the difference between the contract price, *i.e.*, \$4.50 per ton, and the market price of the coal on the day the buyer definitely refused to fulfill his contract.

The same principle which denies to the buyer the right to compel the seller to actually deliver the goods, denies to the *seller* the right to force the buyer to take delivery. Each is given only his damages, which are calculated as I have stated. In some cases cancellations are for other reasons than market fluctuations, in fact, where the market hasn't changed at all. In such cases the canceling party cannot usually be compelled to pay any damages at all.

(Copyright by Elton J. Buckley.)

Wade Started Something and the Idea Grew— and is Growing

There is a sign on a great New York restaurant which reads, "From a sandwich to a National institution." The acorn becomes the oak. And the Scotch proverb says: "Many a mickle makes a muckle." Friend M. W. Wade, photographer of Youngstown, Ohio, has the shrewd perception of this age-old wisdom, that small beginnings have great endings. First bending his mind to the axiom that money makes money, he sought and won popularity for his studio by an infallible route. He specialized on pictures of The Baby—reminding us, in this connection, of our old friend, E. B. Core, of New York.

Wade, for years, divided a sum of money equally among the twenty prettiest babies photographed during the year. Then he asked himself how every baby or child could not only get a good photograph of itself, but also some money benefit. He decided to start baby and children bank accounts. He placed a percentage of his sales into his bank to the credit of a baby and children fund. At the end of the year

he is to pro-rate this fund and its accrued interest to each baby and child photographed in proportion to the amount of



M. W. WADE

Photo made by D. P. Thompson,
Kansas City, Mo.



HALOID PORTRAYA

for PORTRAITS of DISTINCTION

Warmth of tone, with brilliancy and depth combine to make HALOID PORTRAYA a printing medium of the highest value to the professional photographer.

Art Canvas (buff or white) is a happy choice

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

HALOID PAPERS ARE *UNIFORMLY GOOD*

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Four Cash Prizes will be awarded for each class of work—
Amateur and Professional. Write for entry blanks, etc.*

This will be the largest exhibition of Photography and Photographic Apparatus ever shown. Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336

their patronage, including relatives and friends.

Wade started his idea in June, 1922. There's now several hundred dollars in this fund. The first prizes are shortly to be distributed.

Does it pay? Wade says: "My business is about double this year, so far, over that of the same period last year."

We think Mr. Wade deserves great praise for his clever commendation of the virtue of thrift in the young mind, and we have pleasure of passing on his practical idea for the general benefit.

Mr. Wade's success in this original idea caused one of the strongest banks in Youngstown to adopt it and invited some of the merchants in the city to give stamps in trading with them, which are honored at the bank. The percentage is not as liberal as Mr. Wade's—being one-third as great—but the main idea is to encourage thrift and Mr. Wade may well be called the pioneer in this splendid enterprise.

*

Requests for Favors for the M. V. P. A.

1st. Your Photograph for our Convention Album, we have about 250, we want yours, send it to the Secretary NOW.

2nd. We are getting up a Snap Shot Album of Kodak pictures taken of studio entrances showing "the front" (your show case). You ought to get suggestions if we secure several hundred different fronts.

3rd. You no doubt use several kinds of printed blanks and advertising, let's have a sample of each kind you use, send it now so it can be arranged for display giving you credit.

4th. The 1923 badge is a beauty! You can escape the jam at the "gate" and make sure of a badge by sending a check for \$2.00 (payable to Jeanette Bahlman, Treas.) for 1923 dues.

5th. Arrange with your local paper to say something about the Convention, about your intention to attend, about the display you are sending, these are legitimate news items.

E. V. King, Secretary M. V. P. A., 827 Kansas Avenue, Topeka, Kansas.

*

"Chief, we'll have to have this establishment re-equipped electrically, one of these days. Who'll we get to do the job?"

"Bring in young Dubb, of our sales force. He hasn't done anything but wire the house since he's been on the road."



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY
Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.
Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK. CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

**SEND FOR OUR LATEST
BARGAIN CATALOGUE**

WILLOUGHBY
110 WEST 32ND ST., NEW YORK

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

Pictorial Photography in America

1922 Edition—Price, \$3.50

Besides the 76 pictures giving representation of the work of the exponents of Art in America, the book is also made interesting by the well-written papers on photo art.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

March 19, 20, 21 and 22, 1923

are the dates selected
for the convention of the

Missouri Valley Photographers' Association

at Kansas City, Mo.

E. V. KING, Secretary, 827 Kansas Ave., Topeka, Kans.

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor *Scientific American*

Flexible Cover *507 pages, gilt edged*
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

**SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID**

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

Attend and Support the Photographic Exposition

To the entire Photographic Industry in the United States, the success of the coming Photographic Arts and Crafts Exposition, to be held at the Grand Central Palace, April 21st to 28th, 1923, is important. Advantageous always, is a manifestation of ability to work together for the common good. The desired development of any business is dependent on co-ordination of effort. Hearty coöperation will achieve what can be accomplished in no other way.

Too many men in the Photographic Industry are unacquainted with those whom they should know. Not sufficiently do they take advantage of opportunities to make friends in the trade. Timidity and distrust may environ the unknown. Lack of interest has caused numerous difficulties. By keeping aloof, people lose interest. By maintaining friendly contact, manufacturers and dealers can be helped. Mutual benefits may be derived from a meeting of competitors.

Everything that serves to bring harmony, whatever operates to promote amity and good fellowship, is beneficial. Interchange of ideas, narrations of experience and comparisons of achievements are always productive of good.

Neither Expositions nor trade Conventions receive the recognition to which they are entitled. What is accomplished at trade Expositions does not always appear immediately, in full on the surface.

The materialization of things suggested may be delayed. The potential benefits of the personal contact between Buyer, Seller and the Consuming Public are often not appreciated until a later day. The fact remains, however, where attention is attracted, curiosity aroused, interest stimulated and enthusiasm created, changes for the better must result.

Though reaction varies under different circumstances, the consequential developments and benefits, following an Exposition, invariably, will be in proportion to the attendance as well as to the originality, attractiveness, and general scope of the Exhibits.

The coming Photographic Arts and Crafts Exposition is today an assured success. Much thought and time as well as money, has been expended to make this Exposition a credit to the industry, and one that will do good, not only for the moment, but for many succeeding months thereafter. It has been intelligently promoted by the management, and the coöperation of the Exhibitors to date has been all that could be hoped for. The Show is associated with plans that extend beyond the doings of 1923, and if given continued support by the leaders of this great industry, will certainly become an established institution.

Responsibility for the success of the Photographic Exposition is not restricted to the promoters and exhibitors. So far as pertains to the prestige, the whole industry is involved. Excel-

HIGGINS'

PHOTO MOUNTER PASTE



THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

lent opportunities will be presented. Those who fail to avail themselves of chances offered, generally are not exempt from blame.

For your own interest, you who are in a position to prosper through the growth and development of the Photographic Arts and Crafts Industry, should attend, exhibit and support the Exposition as a duty to the industry of which you are a part.

To attend and to induce friends to go and see what is exhibited, should be a duty as well as a pleasure, so that the Exposition's slogan "*Let's make it unanimous*" will become a reality.

During photographic show week, the Exposition should be a rallying place for all who would be benefited by boosts given to the photographic industry.

New York City is always a point of interest for everybody, so with the Exposition as an added attraction, it should draw trade visitors from every part of the country.

If the coming photographic show is the big success it promises to be, the desirability of holding Trade Conventions in conjunction with the Expositions will be more apparent. Granted a large attendance this year, the show is sure to be bigger and better next year. Then, a proposition to hold a Convention at Exposition time, may be regarded favorably.

Additional members are certainly needed by every organization in the photographic industry. To obtain numerical strength, to gain the sup-

port and coöperation of thousands who are not enrolled members of any photographic association, proper steps should be taken.

If the attractions offered by the Photographic Exposition are utilized to secure recruits for photographic trade organizations, so much the better. An influx of new members would enable all associations to increase their usefulness.

Associated with desirable publicity, useful in moulding public opinion, the photographic show will concentrate the minds of the public on this industry at just the psychological time, in the Spring, when one's thoughts turn to the open country, where a vacation without a camera is not complete.

This Exposition will also certainly act as a stimulant to every other branch of the photographic and allied industries.

What a successful photographic show means to the entire photographic industry, time will reveal.

Except by those who fail to seize favorable opportunities, the Exposition will not be ignored. The show is too important to be overlooked.

Incidentally—The Encyclopedia Britannica has this to say about them:

"National and International Exhibitions may be ranked among the most remarkable features in the industrial record of the world, and have taken their place as permanent instruments of civilization, for by their means the diffusion of knowledge has been advanced and extended in the most wonderful manner."

A New Book "Visual Illusions"

By M. Luckiesh

(Author of "Light and Shade")

Contains 252 pages; 100 illustrations

Durably bound in dark blue cloth

Price, \$3.00, postpaid



BOOK of pertinent interest to the photographer. A valuable aid to control factors in work, which antagonize true rendition of things before the camera. A guide for practical application of psychological peculiarity of personal observation to expression of reality—along the lines of art. It will be of particular value to the portraitist in showing the need to pay attention to the deception occasioned by natural vision in the production of pictorial effect so as to counteract their influence.

ORDER YOUR COPY TODAY FROM

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

Michelangelo
Botticelli
Constable
Nattier
Del Sarto

Hogarth

Morland

Romney

Raphael

DeHooch &

Vermeer

Raeburn

Jan Steen

Rembrandt

Teniers

Meissonier

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

Wasted Worry

Most of the things we worry about never come to pass. What a saving it would be if we could eliminate all the worry over things which never happen.

We worry for fear we shall be stricken with some disease we couldn't contract if we tried. We worry for fear of what business conditions may do to our studio, or about competition we think is going to develop—and doesn't. We worry about our families, our employes, our debts, our friends. There are millions of these worry microbes working in our brains. And in spite of all we fear, things keep running along smoothly enough.

One would think that we might learn in time what a small percentage of threatening troubles materialize, and that those which do materialize cause very little disturbance when they come. But no, we believe that man is "born to trouble as the sparks fly upward" and we seem to prefer to anticipate disaster rather than joy and success.

Why should we go out of our way to invite trouble by expecting it? Why cross bridges before we come to them? Why look for troubles that would never have thought of coming near us if we left them alone?

We will be more successful as business men and photographers if we anticipate good instead of ill, if we look for better conditions, better business, better times, and talk optimistically, rather than the reverse.

If there is anything in psychology—and there is much in it—it is certain that the more trouble we expect, the more we shall have, because we attract that which we expect.

It would be remarkable if nothing ever went wrong in our business affairs, but what kind of a man is he who cannot endure a little hardship? And how much endurance would a man develop who never met with any hardships?

A little trouble now and then may be good for us, but why worry over troubles that never will come our way?

Imagination a Factor in Business

Business is as great field as the fine arts for the play of the imagination.

Imagination is the magic wand that adapts old ideas to new conditions.

It is operating every day in every business, to the benefit of the business and the consumer.

To take a homely example: Butter is now sold in bricks because some dealer observed that the custom of serving it in pats at the table made bulk butter uneconomical and inconvenient for the housewife. It required imagination to break away from the butter tub.

Men had been using shaving mugs for probably a century before one man realized the convenience and economy of molding the soap into a small cylinder which could be taken in the hand, applied to the face, and then brought to a lather with the brush.

It took just as much imagination to bring about this improvement as it takes to write a "best seller," and the soap man's idea has probably resulted in more social improvement than can be credited to the average one-fifty novel.

The other day I saw a man buy a pint of ice cream in a drug store. Instead of handing the customer a paper pail with a wire handle, the drug clerk picked up a molded brick of cream, wrapped it neatly in plain white paper, snapped a rubber band around it, and the customer carried it out like a box of candy.

Anyone who has carried a pail of ice cream past the watering mouths of a dozen small boys will realize that when you carry home your ice cream it is far more desirable to purchase it in brick form.

Now, there isn't anything brilliant in this ice cream idea, and we aren't in favor of placing a bust of the originator in the public park. He is probably getting his reward in the way of increased profit, which is finally the best evidence of service rendered.

The point we are trying to make here is that imagination has a high place in all business, and that its exercise pays real dividends.

Imagination enables a man to put himself in the other fellow's place.

So that, if business is service, certainly that man can render the best service who is able to anticipate the wants of his customers by putting himself in their places.

Only yesterday I bought a bottle of an anti-septic solution which is extensively advertised. When I unwrapped it I found a small cork screw tied to the side of the bottle.

The man who did that had imagination. He, himself, had looked from cellar to garret to find a corkscrew small enough to pull a half-inch cork. He had probably tried to pry a cork loose with a knife, and had broken either the knife or the cork.

A woman sent some bulbs, which grow in water, to an invalid in another city. With the bulbs she shipped some small pebbles.

Imagination! The invalid could not hunt the

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | | |
|-----|----|---------------------------------------|
| No. | 1 | Modern Lenses (1899) |
| | 3 | Hand-Camera Work |
| | 6 | Orthochromatic Photography |
| | 7 | Platinotype Process |
| | 8 | Photography at Home |
| | 11 | Developers and Development |
| | 13 | Photographing Flowers, etc. |
| | 14 | Street Photography |
| | 15 | Intensification and Reduction |
| | 18 | Chemical Notions for Photographers |
| | 23 | Photographic Manipulations |
| | 25 | Landscape Photography |
| | 26 | Telephotography |
| | 21 | Albumen and Plain Paper Printing |
| | 31 | Photographing at Night |
| | 33 | The Dark-Room |
| | 37 | Film Photography |
| | 40 | Platinotype Modifications |
| | 45 | More About Orthochromatic Photography |
| | 74 | Intensifying and Reducing Negatives |
| | 76 | The Hand Camera |
| | 78 | Printing Papers |
| | 83 | Coloring Lantern Slides |
| | 88 | Photography by Flashlight |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

pebbles on the lake shore herself, and she would hardly know where to buy them. Without pebbles the bulbs would be worthless.

Few radically new things are discovered in the course of a year or even a century.

A moral code was written two thousand years ago which has never been improved upon.

Up to the point where you get into hydrodynamics, the basis of all mechanics is the wheel, the lever and the wedge, all of which have been used for hundreds of years.

It is the new application of old ideas and old principles that makes progress, and these new applications call for imagination.

Let us not think we must be playwrights or authors to find expression for our imagination.

The opportunity is right at our elbow's end.

*

Veiling on Lens Surfaces

We have noticed lately the prevalence of veiling on the surfaces of many high-class lenses, which are fitted to cameras offered for sale. These cameras and lenses are invariably shown in shop windows, and we feel that this veiling is caused principally by exposure to air and fumes, especially in the case of gaslit premises. While direct sunlight cannot improve the surface of a lens, we are sure that it is not the primary cause of the veiling. It is, perhaps, unfortunate that good class lenses must be exhibited to the public in shop windows at all, as fumes, air, and dust in combination all help to deteriorate the surface in some way. Again, the necessity of constantly cleaning the lens surface from accumulation of dust is liable to cause slight scratching, which does not improve the brilliancy or polish of the lens. Naturally, the camera is not so effective a salesman when closed, so that it has to be shown to the public in its entirety. Some time ago, folding cardboard covers were supplied to dealers to be placed over the bellows of cameras, when exhibited in the shop window. This was a move in the right direction, but it did not offer any protection for the lens itself. The lens is undoubtedly the most vital part of the camera, and should be protected from the elements as well as from chance injury.

A SAFE LENS CAP

We suggest, therefore, that each high-priced lens, and possibly those of lesser value, whether fitted to a camera or not, should be supplied to the dealer, with a loose cap, fitted with a clear glass front and made to cover the front combination completely. The ordinary cap is useless for the purpose, as it does not allow the lens to be seen without its removal. This cap could be made in either card or metal, the important point being that it should fit fairly tightly, and therefore exclude air and dust from the lens surface. The back combination of the lens is naturally protected by being inside the camera, and does not require any further covering, but the glass front of this protection cap would allow the prospective

buyer to read the name of the lens maker and any other particulars, focus, stop value, etc., usually engraved on the front of the lens tube, so that no loss of advertisement would ensue. The cap would be of no use photographically, its only purpose being as a protection to the lens surface whilst the apparatus was in the dealer's possession. It could therefore be removed when a sale was effected, or if the dealer so wished could be supplied to the customer. The cost of such a lens protector would be quite trivial, and the lens would gain by being kept quite clean and free from chances of veiling.—*The British Journal of Photography*.

AS WE HEARD IT

Arlington Conant is preparing to open a studio in Marinette, Wis.

Leslie E. Goff, of Madison, Wis., has opened a studio in Sheboygan.

Percy L. Waddington, of Mars Hill, Maine, has opened a studio in Houlton, Maine.

Spontaneous combustion is given as the cause of a fire in the Parkinson Studio, 144 Tremont Street, Boston, Mass., on February 18th. Loss \$2500.

Carl E. Davis has just opened a new studio in Broken Bow, Nebr. Both Mr. and Mrs. Davis are graduates of the Illinois College of Photography.

The studio of H. W. Thune, Ada, Minn., was damaged by fire on February 9th. Loss about \$2,000. The fire started in the store under the studio.

The George C. Bell Studio, of Madison, Wis., has been sold to John Rea Woolley. Mr. Bell has purchased a studio in the residential district of Milwaukee.

The studio of R. L. Young, of St. Stephen, N. B., was destroyed by fire on February 12th. Loss is estimated at about \$8,000; three-fourths covered by insurance.

The Hieber Studio, Ligonier, Ind., reopened on March 1st with G. W. Simons, of Cleveland, in charge. On account of bad health, Mr. Hieber has had his place of business closed for some months.

Allen G. Perry, of Butler, Pa., has disposed of his studio to S. L. Gillmore, who formerly conducted a studio in Findlay, Ohio. Mr. and Mrs. Gillmore will add considerable equipment to their new studio and will cater to the commercial as well as the portrait trade.

Charging that transient photographers victimize the public and injure the business of resident photographers, proprietors of sixteen studios of Cedar Rapids, Iowa, petitioned the city council to put a stop to operations of the transients. The passing of an ordinance was suggested as the most effective means of halting the alleged nuisance. The petition was referred to the city attorney.

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations

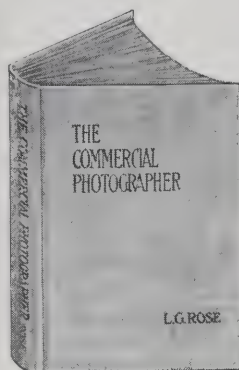
Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

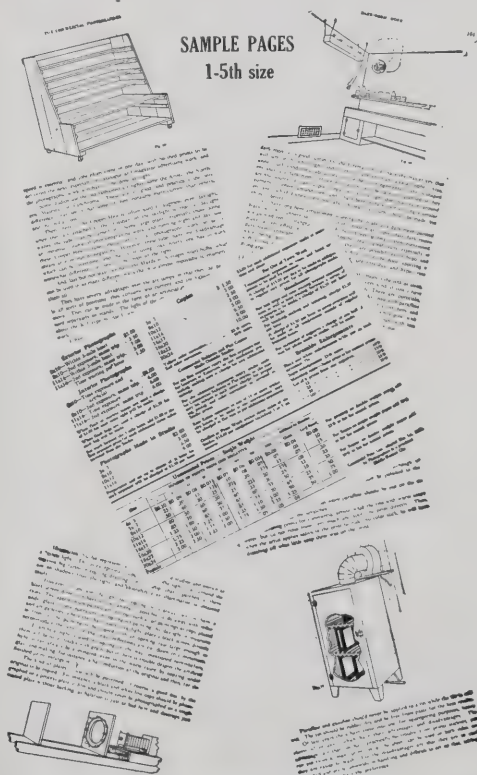
Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.



It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

SAMPLE PAGES
1-5th size



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

58 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

ORDER FROM

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

The Northern Indiana Photographers Club met on the evening of February 21st, at the Bagby Studio, South Bend, Ind., for a quarterly meeting. Photographers were present from Laporte, Rochester, Elkhart, and Michigan City, Ind., as well as representatives from South Bend studios. Officers of the club are N. L. Ault, president; J. A. Rode, vice-president; T. J. Jena, secretary and treasurer. The next meeting will be held in April at the Staples Studio.

Members of the Northwest Iowa Photographers Club, composed of photographers from northeast Nebraska and southeast South Dakota, attended an all day session on February 26th, at Youngberg's Studio, Sioux City, Iowa.

The sessions were devoted to discussions, talks and demonstrations. Photographs by famous American artists were criticised and discussed.

Short talks were made by O. E. Marth, H. E. Voiland, Scott Anderson, of Sioux City, and J. Arnold, of Rochester, N. Y.; Nelson L. Bulkley, of Columbus, Ohio, and Lester Heyn, of Omaha, Neb.

The social program included a luncheon at the Davidson Tea Room at noon with J. W. Palmer, of Zimmerman Bros., as host, and dinner at the Mandarin in the evening, with Mr. Bulkley as host.

The sixteenth anniversary of the Professional Photographers Club of New York, Inc., was celebrated on the eve of Washington's Birthday, February 21st, at the Hotel McAlpin, New York.

Socially and financially, this meeting is reported a most successful affair. More than five hundred photographers, manufacturers and dealers and their representatives, with their families, enjoyed themselves. Good spirit prevailed and mixed well with good food, music and dance. Elias Golden-sky, Philadelphia, was the guest of honor and greeted the festival in a brilliant laconic speech, which was greatly applauded.

This occasion is taken to thank all the manufacturers and dealers for their support in advertising in the *Souvenir Journal* published, and all the photographers and others present at this festival for their participation in this fine social and beneficial service. — E. CHAIT, *Secretary*.

The Vancouver and New Westminster Photographers' Association held their monthly meeting in Spencer's Studio, Vancouver, February 21st, and elected officers for the coming year.

G. F. Chapman was elected President, succeeding P. W. Rowe. John Wardlaw, of North Vancouver, was elected Vice-president, and Harry Bullen was re-elected Secretary-Treasurer. The Executive Committee was elected, composed of the following men: Geo. T. Wadds, Fred Hacking, P. Bentley, Mr. Vanderpant, of New Westminster; Walter Calder and Archie Bridgman.

Preparations were made and committees struck to make arrangements for the banquet and installation of officers which will be held in the Elysium Hotel on March 21st.

On the suggestion of Mr. Vanderpant it was decided that efforts would be made to co-operate with Eastern Canadian photographers' associations with a view of getting together a Canadian exhibit of professional photographs for exhibition in foreign countries.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—A lady to finish portrait, commercial and Kodak work. L. W. Fitzgerald, Hot Springs, Va.

WANTED—Lady of wide experience and pleasing personality to take charge of a high-class photographic studio. Must possess artistic ability and the art of selling. Address W. G. M., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

SITUATION WANTED—Young man desires position as manager of Kodak developing and printing laboratory; twelve years' experience; best of references. Address Box 1044, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Young man, 25, desires position in or near Philadelphia, as general assistant in a first-class portrait studio. Two years' experience—except finished retouching. Address Box 1043, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

SELL, TRADE OR RENT—Photo studio, best location in Cleveland. Established 20 years; retiring April 1st. Cheap for cash or trade. Webb, 717 Euclid Avenue, Cleveland, Ohio.

FOR SALE—Well located ground-floor studio; city of 9,000. New 8x10 camera, Welz portrait lens and 8x10 B. & L. Protar; View outfit; enlarger; three stone tanks; ten backgrounds; chairs, etc. One agreeable competitor. No coupons. Views and floor plan furnished inquirer. Overhead \$50 per month. Price \$1,600. Jas. A. Stimson, Chippewa Falls, Wis.

FOR SALE—Commercial studio doing a wonderful business located in the heart of the city, opposite the White House, in the most exclusive part of Washington; rent only \$35 per month; light, heat, gas, etc., all furnished free of charge. Studio includes picture-framing trade, wholesale trade to the dealers of Washington of all kinds of historical views, etc.; best equipment available. I want a quick sale, that is all, as I am in the moving picture business and have my hands full. \$3,000 cash takes it. Act quickly. J. W. Simmons, 10 Jackson Place, Washington, D. C.

OTHER OFFERS OF INTEREST

Read the ads. that follow

MAKE PERFECT AUTOCHROMS—Ability to make and show meritorious color photos is a pleasurable asset. My method assures success and eliminates costly, disappointing experimenting. Instructions and formulas the result of 12 years' experimenting and experience. Write for particulars. Will Rounds, Autochrom Expert, 112c First Street, Lowell, Mass.

VOIGTLANDER HELIAR f4.5 lenses, new, 12-in., \$115; 14-in., \$140; 16½-in., \$185. Sent C. O. D., with the privilege of examination. A. Breitling, 2311 East 14th St., Brooklyn, N. Y.

FOR SALE OR EXCHANGE—4x5 auto-graflex, with or without 9½-in. f4.5 Wollensak Lens; 8x10 portrait camera with 5x7 back and stand, f3.5 lens; 14x17 Seneca view camera. L. W. Fitzgerald, Hot Springs, Va.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

The PHOTOGRAPHIC JOURNAL OF AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

The Standard Photographic
Magazine of America for
the past 58 years

\$2.00 per year 20 cents a copy

Foreign Postage 50 cents extra.

SAMPLE COPY FOR A DIME

FRANK V. CHAMBERS

PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

One of the best, as well as
one of the rarest books on
art and composition is —

Burnet's Essays on Art

Single copies of the original editions
have been sold as high as **\$100.00**.
It has been reprinted in a limited
edition of only 1000 copies. *Will
you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS
636 Franklin Square, Philadelphia

A NEW BOOK THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written
on work with the Air Brush, especially as applied
to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as
one of the most expert workers with the Air
Brush in this country, and the series of 32 illus-
trated lessons, which forms a considerable portion
of the book, is the most detailed and carefully
worked out course of instruction that could be
imagined. With the help of this book any photog-
rapher can learn to use the Air Brush.

In addition to the comprehensive series of
lessons, there are seven chapters on coloring with
the Air Brush, a very valuable addition to the
book, and something not heretofore found in
print.

FRANK V. CHAMBERS
636 S. Franklin Square Philadelphia



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY IN A BINDER, handy for reference

THE only Magazine Binder ever invented that will quickly and se-
curely bind each issue as published and bind one magazine or a
complete file without in the slightest manner mutilating same,
such as punching a hole in the magazine, gluing, lacing, or in some
manner attaching something to it. No strings, clamps, springs or locks
used. Retains at all times the appearance of a neat and substantially
bound book and the magazines are just as substantially bound as a
regularly bound book no matter whether there is only one magazine
in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can
use it correctly. Every Binder is thoroughly examined before shipment
and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble
the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins,
holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they
have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and

Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Remittances may be made at our risk by money order, check, draft or registered letter.

Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 815

Wednesday, March 21, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	355
The Most Remarkable Thing in Photography—Light	356
Take the Trouble (C. H. Claudy)	357
Dust-Throwing Cameras	358
Illustration by W. Frank Goodner	359
" " Bradley Studios	360
Association News	361
International Photographic Arts and Crafts Exposition 362-366	
Leaves from My Note Book	363
Spirit Photography Redivivus	365
Convention Dates	367
Prize Competition	368
The Future of Photographic Portraiture	369
Showing Your Sample Photos (Mrs. H. H. Denison)	375
Classified Advertising	378
As We Heard It	379

Editorial Notes

American enterprise and ingenuity are again ruffling the susceptibilities of John Bull. History repeats itself, even in photography. The Kodak roll film hand camera twenty years ago woke up the stagnant industry in Great Britain and provoked antipathy among the stick-in-the-muds. Now the movie hand camera, released by the Eastman Company, is causing our old friend, Isidor Joseph, of the Butcher Company, to wail about the "fanfare" of "foreign" cameras. Cheer up, Isidor! What man has done, man can do! Why not take a few hints from Rochester and give people

what they can use, with the certainty of getting good results, easily and efficaciously? Also, why not advertise and exploit—in the American way?

*

It's all very well for another friend, John Harrington, of Sydney, New South Wales, Australia, to write touchingly of what the "dear old country" (shucks) is doing by the agency of Johnson & Sons, to beat the Germans in photo-developer making, but sentiment "isn't worth a row of beans" in this connection. Sentiment in business doesn't get you anything or anywhere. Great Britain is, or was, behind the times in photo-manufacturing and still has much leeway to make up. Why not import some American brains, Mr. Joseph and Mr. Harrington? They won your war; without them you wouldn't have any photographic trade worth speaking of. The ostrich-like policy of burying your heads in the sand and bemoaning "foreign" competition leads to extinction or bankruptcy. Houghton's, also please note!

*

We hope that our friend, Canon W. S. Chase, of Brooklyn, will not desist in his fifteen-year campaign for censorship of animated photographs, or movies. The reverend gentleman has incurred consider-

able obloquy at the hands of the New York ("Broadway") scandal sheets, mostly subsidized by lavish advertising, but he has a sense of decency on his side, and the conscience of the American community, a factor of enormous power in shielding the minds of people from the promiscuous salacities of raw-mindedness passing current as screen literature. "To get by the censors" is the standing task of unscrupulous producers. Censorship may be un-American, but we should never have heard anything of it, if the camera had not been used to portray the obscene, the prurient, the disgusting and the vicious.

*

Colney Hatch (an old-time correspondent) writes: "I notice that Alfred Stieglitz is described as 'meticulous' in his work. Meticulous means timid, careful, that is, according to the dictionary. But is that a claim to distinction? Hath Alfred a monopoly in meticulousness among pictorialists? I trow not. Is it not a case of making a virtue of a necessity? Then there is C. Lewis Hind, a toney art critic, who admits he never took a photograph and yet patronizingly talks to the photographers about Stieglitz and other things germane. *Cui bono?*" Frankly, Colney Hatch, in the New York slang, you've got us beat!

*

Hind is in the class of Shaw—George Bernard Shaw—the superficial journalist who also on one memorable occasion made himself ridiculous by talking of a subject he did not try to understand. There is not much in common between painters and photographers, but it appears to be difficult to make art critics realize this. A novelty in the proceedings would be for an occasional photographer to stand up before a body of painters and patronizingly expatiate on the shortcomings of brush work. Photography is old enough to stand on its own feet, now, and work out its own destiny, such as it is, or may be.

Mr. Hearst is credited with presidential aspirations. He failed to become New York's Governor and Senator, but apparently William Randolph is not to be downed in his larger hope. By his newspapers he speaks his mind daily and directly to 15,000,000 readers. A year or two ago he broke into the movies. Now, it is said, he is buying up chains of theatres so that he can address, without let or hindrance, a still larger audience. Hearst is worth \$60,000,000 at least, a sum quite large enough to pay for a presidential campaign. But Ford has \$400,000,000 and he, too, is using the animated photograph as screen propaganda. Looks as if the next presidential election will be decided by photography.

*

The Most Remarkable Thing in Photography—Light

Yes, light. And what is light?

Light is life. Without it, in a few weeks or months, this little planet would disappear from the firmament.

Light was made by God; it is of divine origin, therefore.

For centuries, physicists have been studying the nature and properties of light, but so far they have not added so much to our information that we can afford to say that we know all about it. We do not. We know very little.

But this we know, that, to quote our late friend, Sir. William Abney, "observation shows that all substances undergo change in the presence of light."

If it had not been observed in the eighteenth century by Scheele, that silver chloride darkened in light, we might not have had photography.

The more we study these and other phenomena, the plainer it becomes that every single step in photography is the operation of divinely constituted natural laws. Man did not create silver, or its salts. He utilized the element and those bodies according to his intelligence—his power of observation.

Man is still observing—still employing his intelligence. The silver salts and their behavior under light are still being studied—witness the treatises in the scientific journals.

Oliver Wendell Holmes perpetuated a *jeu d'esprit* when he termed his photographs made by "Oliver Wendell Holmes and Sun."

In future numbers of THE BULLETIN OF PHOTOGRAPHY we may pursue this theme, for the study of light is always to be recommended to those engaged in the practice of photography.

Take the Trouble

C. H. CLAUDY

Of course nobody likes to take trouble. Of course we never want to do things the most difficult way. Of course we would rather do it just the way we have always done it. Of course we want to use the mounts and paper we have in stock.

Nobody ever wants to take the trouble.

This is exactly the reason why taking the trouble pays such plethoric dividends. This is the reason why the photographer who is willing to take the trouble is the most popular and the most successful photographer in his town.

We asked a very successful tailor the secret of his great success, scenting an advertising story. His answer was prompt and to the point. "I am willing to take the trouble," he said; and after all, it *is* an advertising story. The man who is willing to go out of his way to change his general business methods, to make variations from the standard to please his customer is doing the best advertising. There is nothing in the tailor's idea which is not adaptable to the photographic profession.

In fact, the great underlying principles which will sell a battleship will sell a paper of pins. The best business ideas come not from one's own profession, but in taking from other businesses and adapting their ideas to suit our own!

Our tailor friend hit the bull's eye when he elaborated his idea for us. He said that

in his business there was a tendency to standardize on styles, on cut, on cloth, and a disposition to make the clothes of all men look exactly alike.

He felt that it was worth while to take the trouble to give a man what he wanted. He felt that there were in his town enough men who wanted individuality in the cloth, the cut and the fit of the things they wore to make it worth his while to cater to their wants.

His phenomenal success shows the cleverness of his plan.

Other tailors in town were not willing to take the trouble to give these people exactly what they wanted, but depended on being able to persuade them to take what they had in stock.

If you will take the trouble, people will pay you for the trouble you take. The photographer who is able to realize that many other photographers are not willing to take the trouble, can cash the weakness of his competitors.

"It is a good idea, but it is too much trouble," has been the death sentence of many a money-making idea in our profession. "She is too fussy," has been the good-bye to the trade of many a good customer. In either case if the photographer had been willing to take the trouble, the idea might have gone over big and the customer been saved.

No satisfactory photographic business can be built on one-time orders. If none of our patrons ever come back, we would have very hard sledding and the income tax man would not give us much worry. People must begin to think of us as "my photographer" before business success is assured.

To make photographs stay sold is a big problem. There is no better way of tying a sitter to a photographer than taking the trouble.

It may be a matter of pose or dress, it may be a matter of finish or mount, it may be in the retouching of a picture; no matter

what the particular kink or quirk of the customer, you *can* do it if you will. The more out of the usual, the more trouble, the harder we should work to please.

Take the trouble to deliver photographs when and where the lady wants them delivered. It is worth while to go to the house and make a picture of the kitten, even if she buys but a single print. It is worth while to take the trouble to photograph the wedding presents even though no one but the bride and her mother is interested.

Taking the trouble not only applies to the treatment of our customers, it pays to take the trouble with our establishments.

It is a lot of trouble to make a complete new display of prints for the show case each week. But it is well to remember that almost the same people pass the window every day. We are all creatures of habit and go to and from our work by the same route. We cannot hope to have the by-passers remain interested in the same group of pictures more than a week.

It pays to take the trouble to have our windows and outside cases dressed and washed every week and to have new, fresh prints and backgrounds for them.

It is a lot of trouble to have the reception room carefully vacuum cleaned and the floors around the rugs washed up every night. Yet it pays to take the trouble just as it pays to take the trouble with the cases and show windows.

In thinking of the trouble it takes to do these things, remember that these things make the edge you have on the fellow down the street. He is *not* willing to take the trouble. If you *are* willing, it is by just so much you have the best of him.

The minute we let down on the disposition to take the trouble to do the things he is not willing to do, we are losing our advantage of his personal weakness and getting right on the level with him.

It is possible that right now if we have not been willing to take the trouble, there is some fellow in our town who *is* taking the trouble and that *this* explains the loss

of some of those old customers of ours who used to docilely take anything we gave them. It is possible that, being a good salesman, we induced them to take the things we preferred to make, rather than to take the trouble to give them what they wanted. Our competitor may have taken the trouble and the customer at the same time!

We heard a tire man ask one of his friends why he was not dealing with him. The friend's reply was interesting.

"Bill," he said, "you know I want to buy tires of you, but the man where I buy my gasoline near my home sells tires also. He is nothing to me and you are my friend. Yet I buy tires of him because he takes so much trouble filling my radiator, pumping up my tires, seeing I have enough oil. I am ashamed to buy tires from any one but him."

Here was a stranger took business from a man's friend *because he was willing to take the trouble!*

*

"Dust-Throwing Cameras"

Commenting on the reported discoveries of Professor Adam, of Berlin, concerning film actors' eye troubles as set forth in an article which appeared recently on the editorial page of the *New York Times*, Horace D. Ashton, F. R. G. S., of New York City, writes as follows:

"What might prove a very valuable asset to the cinematographers working in some of our studios, has been discovered in Germany by one, Professor Adam, of Berlin, as mentioned in the *New York Times* of even date.

"In discussing eye trouble on the part of motion picture actors, he says in part:

"The unusual amount of dust in the air in motion picture studios is due in part to the shifting or scenery and in part to the *cranking of the camera.*"

"If we could import a few of these dust-throwing cameras for use over here, perhaps we could induce some of our over-ambitious actors to insist on less close-ups and spare our cinematographers a great deal of the embarrassment which they must suffer at the first screening of their films."

*

**Telegram just received as follows:
O-M-I Convention will meet at West
Baden, Ind., the third week of June.**

(Signed) MERL W. SMITH, Secretary.



W. Frank Goodner
San Francisco, Cal.



Bradley Studios
Georgetown, Ky.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

ALBERT JAY COOK, Secretary P. A. of A., Sewickley, Pa.

STUDENTS ENROLL FOR WINONA LAKE SCHOOL

Every mail brings to the office inquiries and enrollments for the Winona Lake School to be conducted during the whole month of August, 1923, by the Association. Word received from Will H. Towles indicates that the school will have the advantage of an indoor electric light studio, indoor daylight studio and an outdoor garden studio located in the grounds belonging to the school. The following subjects will be those upon which most weight will be thrown: Operating and Camera Work; Posing and Lighting; Laboratory and Dark-room Work; Retouching; Printing and Enlarging; Air-brush and Color Work. Lectures will be given by prominent photographers on all phases of photographic work, including business management of the studio.

It is also pleasant to hear from one of the trustees of the school, who resides near Winona Lake, that practically the same reasonable rates for board and rooms will apply, and they will possibly be somewhat lower than last year.

Many of last year's pupils are enrolling for the course and all of them are enthusiastic to again take up the practical and beneficial additions to last year's course.

The enrollment fee is \$10, which will be applied on the total tuition fee of \$50, and checks should be mailed to the Secretary, P. A. of A., Sewickley, Pa.

VOLUNTEERS FOR MEMBERSHIP DRIVE

With the idea that the Association shall be an all-the-year-round organization, catch-

ing like wildfire among the photographers, many members of the Association have volunteered to aid those already working to increase the membership of the Association before the great Convention to be held in Washington, D. C., July 16th to 21st.

An encouraging letter from J. M. Shipley reads, in part, as follows:

"Send me some membership blanks and I'll get some more members. If we ever get anything done it will be through the P. A. of A. I cannot attend the Convention this year, but I realize that, to enable you to get anything done, you must have the assistance of the members. Hope we are able to make the advertising campaign this year."

Another from Mr. David J. Cook, Supt. of the Illinois College of Photography at Effingham, Ill.:

"I note that you are launching a drive for members and I want to be of service. I have been instrumental in past years in accounting for quite a few members and am pleased to say that prospects are bright for 1923."

Mr. Lewis E. Imes, of Lansing, Mich., also writes in and states that he is willing to keep his shoulder to the wheel:

"Please ask the secretary to mail me two dozen application blanks and I will try and help boost the membership in this section. I believe that the present officers of the P. A. of A. are strictly awake at the switch and will do all I can to aid them."

Letters like these make one pause and wonder what it would mean if every member of the Association were as interested as those who have written to the office. Suppose each member made a resolution to obtain the application of only one other photographer in his vicinity. Why, it would just about double the membership and double the efficiency of the organization. It wouldn't be so hard for each member to get one other, for it means only a small investment and will give the Association an opportunity to prove its worth to photography.

Think this over and see whether you can get that one other member.

CHANGES IN CONSTITUTION AND BY-LAWS

In line with other efforts made by President Diehl to better the Association, the matter of the Constitution and By-laws is now before him. There is no doubt that changes should be made. Local organizations must be more closely affiliated with State organizations and these in turn should be closely connected with the National. When contemplated changes in the Constitution and By-laws are made up and presented, these will no doubt contain regulations for the forming of local organizations; and organization packets will be made up for the use of those contemplating the organization of local sections of the P. A. of A., the latter to be numbered consecutively and complete records of their membership maintained at all times in the National and amalgamated offices. Other changes, such as permitting a mail vote of the membership upon any future changes in the Constitution and By-laws and giving every member a full voice in the affairs of the Association, whether they attend the Conventions or not, would tend to satisfy the complaint mentioned in the following excerpt from a letter received recently:

"How does the Association govern itself? As far as I know the only way a member can make himself heard is to journey several thousand miles to a

National Convention and there find that everything has been carefully cooked and dried for him. Why hasn't the Association long ago been organized by States in the same way as other associations of professional men? What provision is there for a member, who cannot attend a National Convention, to be heard?"

It's an uphill job, friend, and the Association is not looking into the past. The future is before it and it will make the grade—possibly not this year, when the firm foundations are being laid, but—the command is "Forward." Jump in and help the officers out.

*

International Photographic Arts and Crafts Exposition

The International Photographic Arts and Crafts Exposition to be held at the Grand Central Palace, New York City, April 21st to 28th inclusive, 1923, will have for the Managing Director of the Pictorial Section, Mr. Floyd Vail, F. R. P. S., a well known pictorialist and exhibitor and Chairman of the Printing Committee of The Camera Club of New York.

He is enlisting the support of other prominent men in the field to aid him in connection with the work incidental to the judging and managing of the Pictorial Section of the Exposition—such as Nickolas Muray, the eminent Greenwich Village portraitist and illustrator.

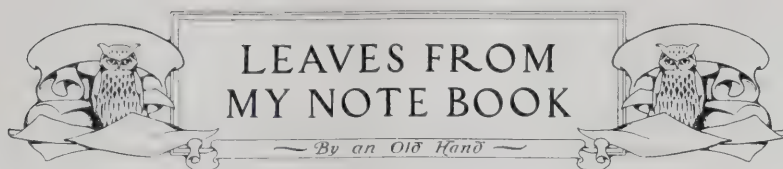
Mr. Frank V. Chambers, editor of three photographic magazines and active in photographic affairs for many years.

Dr. T. W. Kilmer, a member of The Camera Club of New York and a successful exponent of pictorial photography in this country and abroad.

Mr. Wm. A. Alcock, also well known pictorialist and contributing member of the Pittsburgh and Los Angeles Salons.

Mr. John E. Garabrant, Vice President of the Professional Photographers' Society of New York and Chairman of the Commercial Section of the Photographers' Association of America, has also offered to co-operate in every way possible and his advice, suggestions and co-operation will be of inestimable value.

Other men of great prominence connected with both the professional and amateur end of the industry, whose names will be announced later, will be invited to co-operate for the general good.



"There is no darkness but ignorance," says Shakespeare. One of the most ignorant men I ever met was the late Rt. Hon. Viscount Northcliffe who, as the result of becoming the biggest publisher in the world (after Mr. Hearst), died and left \$25,000,000, half of which, the Saints be praised, goes to the British Government for the relief of taxation. Fortunately, Northcliffe left no children, but he had several brothers who survive to perpetuate his yellow press in Great Britain. Alas and alack!

*

Northcliffe, whose name was Alfred Harmsworth, was a youthful journalist like myself. He was a scissors and paste man. I tried to interest him in photography, but he couldn't or wouldn't understand it. This was in his manhood, when success came to him. Then later on I pointed to the animated photograph. But again he turned a cold shoulder to me. He was a reporter, a newspaper man, all his life—colossally successful, colossally vulgar and unscrupulous as well as ignorant; of course he had his good traits, which, however, many of us never saw.

*

I am led to make this reference, because I read in *The Record of Photography* that some years before his death Northcliffe wanted his 1,500,000 circulation sheet, *The (London) Daily Mail*, printed in natural (or three) colors, and that it took all the King's horses and all the King's men to persuade him that the thing was impracticable. If while he was piling up his monstrous gold and freezing his competitors out of business, he had taken a little time to study photography, he would not have looked so pathetically ridiculous in his ignorance. But greed

killed him, and photography has flourished despite his opposition.

*

This *Record of Photography*, by the way, is the most promising photographic periodical now appearing in the old world. It is well edited and has the backing of the powerful Professional Photographers' Association, which has several thousand members, and is prospering. When the "renaissance" manifests itself in Great Britain, photography should look up and the *Record* can be made a live wire.

*

Renaissance? What do I mean? Simply, that Great Britain has been asleep and must wake up. The present King George V said so in my hearing years ago, when he was merely Prince of Wales. He had sailed round the world and when he went back to Albion he made speeches and said: "Wake up, England." Exactly; J. B. must wake up. If the young Prince of Wales, who was here recently, would kick over these moth-eaten "Royal" conventionalities and marry a smart and modern American girl (I can recommend him to several) the much needed Americanization process would soon convert Great Britain into an up-to-date country.

*

The most encouraging piece of news that I have read for a long time is that Mr. George Eastman has become a member of the Will Hays organization, the Motion Picture Producers and Distributors Co. of America. I don't see why such people as Fox, Zukor, Laemmle, Goldfish, Selznick could not be bought out of a business for which they have no aptitude, and control of motion picture production and distribution placed entirely in the hands of the Eastman Kodak organization. It is logical to do so.



Bausch & Lomb Plastigmat

Impressionistic work with the Plastigmat is unusually satisfactory, which is attested to by many users of this lens.

The Plastigmat can be used at full opening, without loss of detail or clogging of shadows. Better expression, without danger of movement of the subject, results.

Negatives are of such softness that much retouching is avoided. And you get on the negative exactly what you see on the ground-glass.

Bausch & Lomb Optical Co.

630 St. Paul Street Rochester, N. Y.
New York Washington Chicago San Francisco London

Makers of Photographic Lenses and Shutters, Projection Apparatus, Microscopes, Binoculars, Telescopes, Ophthalmic Lenses and other High-Grade Optical Products.

There are far too many theatres and films; the various companies exist by cutting each other's throats and by surfeiting the public with preposterous trash. But the public, becoming also disgusted at the scandals, is staying away from the movies.

*

What Mr. Eastman and his Kodak Company have done for photography, they could very well do for the movies; stabilize and standardize it by business methods. More, they can Americanize the movie. It is not American at present. Ethnically, it is a hybrid, conceived by Eurasians, born in a melting pot and presented by irrational empirics to bewildered victims, who ask despairingly, "What is wrong with it?" Almost tearfully the other day, "A mother" wrote to a Philadelphia newspaper begging that subjects suitable for children should be made. Yes, let us think of the children, brothers, "for of such is the Kingdom of Heaven!" But Zukor, Fox and Laemmle think not of children but of the dollars. If anybody imagines I do these gentlemen an injustice, let him read *World's Work* for February.

*

Mr. Eastman is in the prime of his intellectual life and has both the power and the ability to clean up the movie. His name as President of the Motion Picture Producers and Distributors of America would inspire world-wide confidence in America and in the "American" picture. Mr. Hays may be liked—probably he deserves to be—but his name inspires no confidence and no respect. He represents a soulless group of Wall Street brokerage houses, and some others, who would sell their souls for money. Eastman, early in life, found an ideal in photography; in these later years he is doing much for motion pictures (and among other things, music) and can do more now by helping inspire public confidence in them. At present, as the newspapers aver, the movie is looked at askance by all reputable sections of the community.

New PA-KO Prices

Average 25% Lower

EFFECTIVE at once these revised prices will apply on Pa-kO Standard Equipment and Appliances. Now there is even less reason for denying yourself the operating economies and the high quality performance advantages of the Pa-kO Equipment you need.

PA-KO DRYER

Gas	\$160.00
Electric	225.00
Dryer Accessories 25-40 Cycle Motor, add	10.00
Aprons	18.00
Recovering Aprons	7.50
Pyrometers	2.25

PA-KO WASHER	125.00
25-40 Cycle Motor, add	10.00

PA-KO PRINTERS

Model "B" Amateur, with cabinet (Lamps not included with above)	100.00
Lamps 10W-30W, Amber . . . . .	.90
Junior	55.00
Professional	165.00

NEGATIVE MARKER	20.00
---------------------------	-------

PA-KO ACCESSORIES

Pa-kO Clips Gross,	12.00
Pa-kO Weight Rings Gross,	25.00
Pa-kO Roll Hangers—	
No. 10	3.00
No. 18	5.40
Outfit "A"	15.00
Outfit "B"	27.00
Wall Racks . . . . .	.75
Loading Brackets . . . . .	.75
Dye Pack Hangers	
No. 6-12	1.00
No. 18	1.50
Loading Stands	
No. 6-12	1.00
No. 18	1.50

Minneapolis

THE PA-KO CORPORATION

Minnesota

Spirit Photography Redivivus

Sir Arthur Conan Doyle and Sir Oliver Lodge recently visited America and lectured on the occult, producing so-called "spirit" photographs in support of their belief, or statements, that the dead re-appeared in spiritual or should it be spiritistic (?) form and held communications with the living. Dr. James J. Walsh, the eminent dean of Fordham University, declared that our visitors must have been suffering from shell-shock; they were in a mental and physical condition to believe anything.

Our late friend, William Thomas Stead, the founder and editor of *The Review of Reviews*, an able journalist who among other notabilities was drowned on the "Titanic," had his Julia, who visited him from the other world and held long colloquies with him. Mr. Stead, if our memory does not deceive us, was a professed believer in spirit photography. Many other eminent men of our acquaintance

were similarly affected (or should we say afflicted?). There are the conspicuous cases of the late Sir William Crookes, Andrew Glendinning, A. L. Henderson, J. Traill Taylor, Henry J. Newton, all of whom believed that the dead materialized to human vision and could be, and were, photographed.

We are moved to this present reference by the circumstance that Doyle and others appear from a review in our contemporary, *The Amateur Photographer and Photography*, to have contributed to a volume, "The Case for Spirit Photography," which the Editor waves aside with gentle contempt for lack of evidence worth respect.

History repeats itself. There is before us a presentation copy of "The Veil Lifted," published in 1894, containing a paper on "Spirit Photography," reports of a long discussion and controversy, and many illustrations. Between this volume

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Four Cash Prizes will be awarded for each class of work—
Amateur and Professional. Write for entry blanks, etc.*

This will be the largest exhibition of Photography and Photographic Apparatus ever shown.
Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the
executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336

GRAF SUPER LENSES*The Utmost in Quality***The Graf Variable Anastigmat—"The Inevitable Lens"****THOSE WHO USE IT:**

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguere

Chicago Office, 410 South Michigan Boulevard**New York Office, 80 West 40th Street****The Graf Optical Co., South Bend, Ind.****GRAF SUPER LENSES**

and "The Case for Spirit Photography," the points of resemblance appear to outnumber the points of difference. There were Doyles and Lodges in 1894; we suppose the types will recur in centuries to come. The evidence in 1894 was as inconclusive as it appears to have been in 1922; in other words, the Scotch attitude of "not proven" is one that everybody but self-deluded abnormalities are justified in taking up in this matter.

The present writer, at the London Camera Club in 1902, secured the presence of a noted medium, and in the company of a renowned photographic experimentalist made many exposures at the seance. The medium behaved *moré suo*, but we failed to obtain any spiritistic results. Ghosts and the departed have left us severely alone all our lives. And many spiritistic photographic friends who have joined the great majority have failed to redeem their solemn promises to appear on our plates and films when we were taking photo-

graphs. Can Lodge and Doyle explain? We trow not!

Some of the men we have named were genial and guileless souls. You could deceive them, in the words of Sam Weller, "under their werry noses." The medium who sat for us never came within yards of our camera and plates. Doyle and Lodge, highly imaginative elderly persons, approaching second childhood, could be kidded by a clever conjurer as were some of the men above named. The medium who sat for us was subsequently sent to gaol as a cheat and a charlatan.

"The quickness of the hand deceives the eye," and collusion when you are dealing with mental inebriates of the photo-spiritistic kind is easy enough. Pre-exposed plates or films are not difficult to substitute for those that have not been exposed.

At one of the seances, the figure of John Knox, the Scottish reformer, appeared. A friend, who had smeared his palm with aniline violet, shook hands with the vener-

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	A. J. Cook, Sewickley, Pa.
P. P. S. of New York	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Missouri Valley	Kansas City, Mo.	March 19 to 22	E. V. King, Topeka, Kans.
Southeastern	Milwaukee, Wis.	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Galveston, Tex.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Toronto, Can.	June 26 to 28	N. B. Stall, Ada, Okla.
Ontario Society	Victoria, B. C.	August 28 to 31	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich.-Ind.	Des Moines, Iowa	September 24 to 27	Merl W. Smith, Hartford City, Ind.
Pacific Northwest		Postponed	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central		Postponed	Fred H. Smith, Ida Grove, Iowa.
New England		Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States		Postponed	L. L. Higgason, President, Asheville, N. C.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

\$85 IN CASH FOR PHOTOS

Genre Competition



WE are authorized, by a maker of calendars, to offer \$85 in cash for Genre or story-telling pictures (human interest preferred.) Portraits neither considered nor wanted. Pictures must be sharp; no soft-focus work sought. The prizes are:

<i>First</i>	. . . . .	<i>\$50 in cash</i>
<i>Second</i>	. . . . .	<i>\$25 in cash</i>
<i>Third</i>	. . . . .	<i>\$10 in cash</i>

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

Last day for receiving entries:

April 25th, 1923

Understand, we only want pictures telling a story—strictly genre—don't send anything else!

THE RULES

As these pictures may be used for advertising matter (not objectionable) the release and reproduction rights will be required from the owner of the negative and also the models. These will not be required until such time as the photographs have been selected.

No print smaller than 4x5 will be considered.

Send as many pictures as you wish; they may be mounted or unmounted, but must be delivered to us postage paid.

Don't send particulars as to how the prints were made; we want results only.

Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Genre Competition."

All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become the property of the maker of calendars.

Address all packages

GENRE COMPETITION

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

able "ghost" and when the lights went up, an old gentleman's beard was smeared with the violet stain. And so our friend was ejected and never again admitted to the charmed circle.

Does this subject interest our readers? If so, we will revert to it.

*

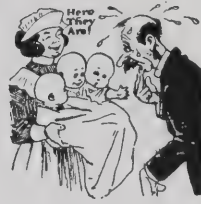
The Future of Photographic Portraiture

(A Paper read before the Glasgow and West of Scotland Society of Professional Photographers by its President, Mr. John R. Brinkley.)

In trying to forecast the lines photographic portraiture will develop on, I think we could arrive at our end best by trying to trace in a brief manner the evolution of portraiture in the past. The first great exponent of photographic portraiture from an artistic point of view was D. O. Hill, of Edinburgh, and to this day his work as a portraitist has seldom been equaled, and never surpassed. Now, what was the reason of Hill's success? In the first place he was a trained artist, and the beauty of his work is due to simple direct lighting. By this means the parts of his subject, which were highly illuminated, were well recorded, but where the direct light failed to penetrate, the image was practically non-existent in the negative. He thus obtained that broad decisive statement of light and shade which gave his portraits the virility and strength of characterization of his compatriot Raeburn, and make them to this day invaluable as human documents. Of course, Hill photographed many of the nobility and great men of his day, but whether it was the picture of a noble earl or an Edinburgh professional man, the mentality and mind of the man were reflected in the picture. Truly this was great portraiture.

These results were obtained by the calotype process in which the paper, in a wet condition, had to be exposed for about six minutes in direct sunlight, an object lesson

THE HOUSE THAT SHIPS PROMPTLY



Triple Shipments

from the mill of the famous
stock used in

Gross Mountings

have been placed in our warehouse, and while we've always been prompt, we are in a better position to-day than ever before to give you everything that the

Gross Mountings

imply - Design, Price, Quality
and Service.

May we help you?



325 TO 327 SUPERIOR STREET
TOLEDO, OHIO

VICTOR



Victor Flash Powder has always been made up to the highest standard of quality. It is therefore the most economical. You need less of it to get the necessary illumination. Will not deteriorate with age. Always uniform in speed and actinic quality. Four grades, Soft, Normal, Portrait and Extra Fast.

JAS. H. SMITH & SONS CO.
3544 Cottage Grove Ave., CHICAGO, ILLINOIS

For The Best Photographic Negatives

— USE —

HAMMER PLATES

Clean, Speedy, Reliable, they meet every requirement for field or studio photography.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

to us in these days of super-speed plates and artificial light. With the introduction of the dry plate and the simplification of manipulation, photography, which was still a comparative novelty and in big demand by the public, attracted a class of man with no artistic aspirations, but whose only desire was to make money as quickly as possible. I do not say there were not plenty of good and earnest photographers, but the majority of the public, then as now, were quickly caught by the sensational and the claptrap. One of the innovations introduced by this school was the painted background, for while artists like D. O. Hill and Mrs. Cameron used in most cases a dark ground illuminated at the right place by a touch of light to give relief, the new idea was to achieve realism by a cloth painted in perspective. With a background painted by an artist like Seavey, and used by a photographer with taste and skill, it was possible to produce harmonious and pleasing results, but the results obtained in a great many cases had to be seen to be believed. I have seen a photograph of a person standing in front of a background with a fountain playing in it in which the water appeared to be spouting out of the sitter's head. And in another case a couple of children photographed practically up against a seascape background in which was depicted a huge wave ready to break over their heads, and the imagination was so occupied wondering what would happen to the poor children when the wave broke, that the chief interest in the photograph was a petrified wave and not the faces and personalities of the children. Another favorite ground was a representation of Haddon Hall which was used for every type of sitter, from a flapper to a Freemason, and to this day we still see photographs taken against a landscape ground extended at each end with curtains or draught screens to accommodate a family group. Efforts on these lines were bound to fail. It is quite impossible in a studio photographic portrait to suggest the illusion of a palace or an open land-

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWERDIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

scape, and if it were it would only be at the expense of the sitter's personality. At this point I think I may make a comparison with what is taking place in the art of the theatre. In the theatre the old idea of creating illusion by purely representational scenery is losing ground, and the modern artists of the theatre are trying by lighting effects and simplified stage settings to produce by light and shade an illusion which is in harmony with the play and conveys the meaning of the play much better than the realistic method. The history of art shows that the greatest artists have employed broad simple methods instead of laborious imitation of detail, and this is particularly true of the great portrait painters.

The best photographers of today are working on these lines. Pirie Macdonald's portraits of men have all dark backgrounds, in some cases with a spot of light where required, but the whole background is subdued and low in tone. This allows him to concentrate his light and shade on the sub-

ject, and so produce his wonderful portraits of men so full of life and character. Furley Lewis, Luboshez, Herbert Lambert, indeed all good camera portraitists throughout the world are working along these lines. Now we see after a great number of years a reversion to the methods of D. O. Hill, and all photographers who wish to produce good work are aiming at these results, and they will succeed; if the principles are right, the results will follow. In the photographic emulsion we have a medium for the rendering of the subtleties of light and shade with which no artist in any other medium can compete. Let us learn well to use this power which is in our hands. A phrase often used in connection with photography is "Painting with light," and I think it explains in three words what I am trying to convey; that is, by the control of light and the photographic plate to produce portraits which are the real man, woman, or child, each telling its own story and stamped with its own character; let us try to do this and

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE OF PHOTOGRAPHY
NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

**M. S. BRIDLE, THE PHOTO-
ENLARGER**
1034 ARCH STREET, PHILADELPHIA

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY
110 WEST 32ND ST., NEW YORK

FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection
with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

HAVING TROUBLE WITH THE SHUTTER?

Our business is exclusively in repairing shutters
and diaphragms. We do it right—we know how.

Low prices and work guaranteed.

All make and kinds.

ROCHESTER PHOTO SHUTTER REPAIR Co.
1234 N. Clinton Avenue., Rochester, N. Y.

Burnet's Essays on Art

The standard Art Book of the world.
A reprint—better than the original
edition—\$2.00; Postage 15 cents.

F. V. CHAMBERS, 636 Franklin Square, Philadelphia

Pictorial Photography in America

1922 Edition—Price, \$3.50

Besides the 76 pictures giving representation of the work
of the exponents of Art in America, the book is also made
interesting by the well-written papers on photo art.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

not worry about art; when we achieve success the art will be there all right.

The artistic standard in photographic portraiture has risen tremendously in recent years; the Salon portrait of ten years ago is a commonplace with the good professional of today, and in this we can see great hope for the future. Not only have photographers advanced, but public taste has advanced with them, and the public taste in photography like everything else has been guided by what it has been shown. At the same time I think photographers in the past have been too backward in bringing their goods in front of the public in comparison with other businesses. It is all very well to do good work, but we must let the public first know about it, and the best way I think to do this is by co-operative advertising.

Now, there are different methods of co-operative advertising; one by a campaign in the newspapers, but, as we heard in a lecture on this subject by an expert, the money required to carry this out successfully is quite beyond our means. Now there is one way of combined advertising which is comparatively cheap, and that is an exhibition. At such shows the people see the actual goods and can judge for themselves. At the same time the advertisements in the papers announcing the exhibition, and the criticisms and write-ups received, turn people's minds towards photography, and the psychological value of this is immense. But before we can raise enthusiasm in the public, we must have it ourselves. Photography is an intensely interesting business, and the turning out of a good print should be a great joy, like playing a good clean shot at golf, or I might even add holding a nap hand at cards. Therefore, I maintain that a combined exhibition serves two purposes. First, of creating a public interest in photography, and second, creating an ambition in the photographer to do better work.

There are none of us I am sure but felt when looking at our last exhibition, the stimulus to go one better the next time I

Crown Printer

The Crown Printer has maintained a reputation for good service over a long period of years. Of simple design but substantial construction, it is ready at all times to turn out quantities of prints of high quality.



Operated by hand and controlled by an automatic switch, complete contact between paper and negative is assured. A sliding frame carrying a sheet of flashed opal glass gives perfect diffusion and two drop shelves provide ample space for paper, negatives or exposed prints.

The Crown Printer occupies but little space when in operation, is easily moved to any convenient location and takes up very little room when not in use. It is an economical piece of apparatus.

DETAILS

Made in two sizes—the No. 1 for 8 x 10 prints, with shelves folded occupies a floor space 15½ x 17½, the No. 2 for 11 x 14 prints—20 x 22½, both stand 30 inches high. The light boxes take 4 and 6 white 100-watt Mazda C lamps respectively and one ruby lamp each. The white light is automatically switched off except during the period of exposure—making the printer exceptionally economical to operate.

	PRICES	
	No. 1 8 x 10	No. 2 11 x 14
Crown Printer, including one sheet of flashed opal glass and 6 feet of conductor cord with plug but without lamps.....	\$35.00	\$45.00

See them at your Dealer's

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

KANSAS CITY PHOTOGRAPHIC SUPPLY CO.

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St. New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

know there is a feeling to limit an exhibition of this kind to the best firms, but I think this is wrong. I think it should be thoroughly representative, and if the smaller men fully realized the educational value of preparing prints for exhibition I am sure they would put aside their diffidence and come in to a man. The best photographers have all started in a small way, and if photography is to advance, history must repeat itself. I do not expect these ideas will be accepted without criticism. I have been told I am too idealistic, but I think a little idealism is required, for I think the main cause of the fear and jealousy in the past which has kept photographers from working together has been want of this idealism. Another photographer said to me, "What is the use of trying to form a society of professional photographers? It was tried in your father's time and failed." Well, if we all limited ourselves by the failures of former times, we would never have progressed from the time of our common ancestor Adam.

Let us try to uphold the dignity of our profession. In the past a photographer was too often classed with a showman. Things are better now, but too many people still think that all a photographer does is to press a bulb, but we all know that, apart from the skill and training necessary to take a good photograph, a photographer must be able to talk to and interest the best educated people if the expression in the resulting photograph is to be satisfactory. To be able to do this well requires a lot of study and thought.

Many years ago a father brought his son up to my studio to see if there was an opening for the lad to learn photography. I questioned the father (the boy did not seem able to say anything for himself) as to the boy's capabilities, "Had he a desire to be a photographer?" "No." "Had he artistic leanings?" "No." "Then what was the reason for bringing him here?" "Well," said the father, "we have tried him at several trades, but he was not any use, you

see he is 'no very strong in the heid' so we thought he might do for a photographer."

Well, gentlemen, this is a short paper, and has been prepared at short notice, so you must excuse me if I have treated the subject sketchily; it is only a few ideas of my own strung together, but if it helps to promote thought in others, and, I hope, discussion, it will have served its purpose. Portrait photography has a big future before it and is gradually taking its place among the arts, for in the house of art there are many mansions and I think photography should have an honorable place in one of them.

—*British Journal of Photography.*

*

Showing Your Sample Photos

MRS. H. H. DENISON

Much of the success in taking orders for photos depends upon how you get your samples before the customer. By samples, we mean both the photos used in display and those shown the prospective customer across the counter.

The first thing to consider is the window display. This is a very important item as many persons see your photos in passing that might not see them otherwise.

The first point to keep in mind is to avoid confusion in your window display. A few well chosen samples, displaying but a few lines of mountings, make a better display than a motley group of mountings, no two alike. If you have many styles of mounts and samples you wish to display, simply change the window oftener.

Also, keep your display in line with your advertising. If you are running ads appealing especially to the men, don't fill your window up with baby pictures, or frilly young ladies. Or, if you are advertising especially to reach the young ladies, fill the windows with samples along that line, instead of filling it with family groups and copies of old daguerreotypes.

Of course, you have photos on display in the room where orders are taken for sittings. It is advisable to have here samples

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover

507 pages, gilt edged

Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

BE READY

April 17-18-19, 1923

Eighteenth Annual Convention

P. P. S. of N. Y.

Send three prints to Carl K. Frey,
Utica, N. Y.

Attend Opening Session.

Win a Prize.

F. E. ABBOTT, Secretary

Closing out Bound Volumes of the BULLETIN OF PHOTOGRAPHY

January to June, 1917
July to December, 1918
January to June, 1920
July to December, 1921
January to June, 1922

Leather back and corners; cloth sides.

Volume sold at binding cost.

Price, only \$2.25

These volumes contain valuable information right
at hand, indexed and substantially bound.



FRANK V. CHAMBERS

636 South Franklin Square - Philadelphia

of your very best work, of styles and lines you wish to push most heavily. Avoid the common mistake of displaying too many samples at a time. Fewer samples, well arranged, make a more pleasing display than many crowded together. Also there is usually a clearer picture in the minds of your customers as to what they wish to order, and a quicker decision is usually reached.

Then when it comes to showing the samples across the counter that your customer may choose her order, it is important to be able to show just the samples you wish to show. It is often a disadvantage to have samples where the customers can "help themselves." For instance, a dignified lady comes in, and, picks up samples at random. The first one that she picks up is that of a rather frivolous young girl, taken to suit the frivolous girl herself. Nothing wrong with the girl or the picture, only—you wouldn't have chosen that one to show to that particular lady, would you? The speed with which she puts that sample down, shows you that she will not order *that* one.

Your hair rises as you see the next sample upon which she, by chance, falls: A lady, between whose family and her own exists one of those small town feuds, paralleled only in the stories of the days of knighthood! You probably by this time manage to get hold of the samples and to direct her attention to more suitable, pleasing samples, as you should have done in the first place. But somehow you feel yourself at a disadvantage that you can hardly eliminate from this particular deal with this particular sitter.

Don't let a thing like this happen in your studio. It is preventable. One of the handiest arrangements of samples is to keep them in a cabinet containing several drawers. These drawers should be large enough to permit of the arranging of samples so that you can quickly get exactly the sample you wish to show.



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

An arrangement found convenient in one studio was to have one drawer for samples of large groups, another for small groups, still others for samples of ladies, of men, and of children, with perhaps another for commercial work, if you do it. Then have the cabinet far enough behind the counter so that *you* choose the samples to be shown.

Just a word as to the prints chosen for the samples. Use only such as are as correct as to printing and finishing as you know how to make them. It is a good idea when you are printing from a negative that would make a desirable sample, to make the sample at the same time you print the order. If you do not wish to use it immediately, put it aside until you are needing it. Keep a file of these samples handy, and you will never need to go to the box of "left-overs" for "something" to show in your new mounts.

Here is another little item, very important, that is often overlooked. If a sample mount becomes soiled, or jammed and

broken, replace it with a fresh one. Every mount used as a sample should look as fresh as your "very latest."

So much of the getting of a good order depends upon the samples and the way in which they are presented to the prospective sitter, that this matter should be given its proper amount of consideration by every photographer. Use only the best for samples, present them in the best possible way to customers, and then *keep your work up to the standard of your samples.*

*

"What became of that jar of neuralgia salve I had here in the bathroom window?"

"It Mustered out onto the ground."

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—A lady to finish portrait, commercial and Kodak work. L. W. Fitzgerald, Hot Springs, Va.

WANTED—Lady of wide experience and pleasing personality to take charge of a high-class photographic studio. Must possess artistic ability and the art of selling. Address W. G. M., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Student of Southern School of Photography desires position as all-around lady assistant. O. Mason, McMinnville, Tenn., care of J. B. Brown.

SITUATION WANTED—Young man desires position as manager of Kodak developing and printing laboratory; twelve years' experience; best of references. Address Box 1044, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

SELL, TRADE OR RENT—Photo studio, best location in Cleveland. Established 20 years; retiring April 1st. Cheap for cash or trade. Webb, 717 Euclid Avenue, Cleveland, Ohio.

FOR SALE—Well located ground-floor studio; city of 9,000. New 8x10 camera, Welzl portrait lens and 8x10 B. & L. Protar; View outfit; enlarger; three stone tanks; ten backgrounds; chairs, etc. One agreeable competitor. No coupons. Views and floor plan furnished inquirer. Overhead \$50 per month. Price \$1,600. Jas. A. Stimson, Chippewa Falls, Wis.

FOR SALE—Commercial studio doing a wonderful business located in the heart of the city, opposite the White House, in the most exclusive part of Washington; rent only \$35 per month; light, heat, gas, etc., all furnished free of charge. Studio includes picture-framing trade, wholesale trade to the dealers of Washington of all kinds of historical views, etc.; best equipment available. I want a quick sale, that is all, as I am in the moving picture business and have my hands full. \$3,000 cash takes it. Act quickly. J. W. Simmons, 10 Jackson Place, Washington, D. C.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Bargain price, brand new Burke & James Universal 400-foot Motion Picture Camera, with or without new tripod. Write, or see Arthur White, Zarephath (Bound Brook), New Jersey.

MAKE PERFECT AUTOCHROMS—Ability to make and show meritorious color photos is a pleasurable asset. My method assures success and eliminates costly, disappointing experimenting. Instructions and formulas the result of 12 years' experimenting and experience. Write for particulars. Will Rounds, Autochrom Expert, 112c First Street, Lowell, Mass.

VOIGTLANDER HELIAR f4.5 lenses, new, 12-in., \$115; 14-in., \$140; 16½-in., \$185. Sent C. O. D., with the privilege of examination. A. Breitling, 2311 East 14th St., Brooklyn, N. Y.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

The PHOTOGRAPHIC JOURNAL OF AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and Scientific Photographer

*The Standard Photographic
Magazine of America for
the past 58 years*

\$2.00 per year 20 cents a copy

Foreign Postage 50 cents extra.

SAMPLE COPY FOR A DIME

**FRANK V. CHAMBERS
PUBLISHER**

636 S. FRANKLIN SQUARE, PHILADELPHIA

AS WE HEARD IT

C. W. Kelly has opened a new studio in Sydney, N. S.

Arlington Conant has opened a new studio in Marinette, Wis.

The Daguerre Club of Indiana will meet in South Bend, May 22d to 24th.

E. G. Rehfuß, of Groton, S. D., has opened a branch studio in Bristol, S. D.

The studio of F. L. Saunders, Gage, Okla., was destroyed by fire on February 14th.

W. B. and O. G. Cook are opening a new studio and art store in Salinas, Calif.

Charles S. Jordan, commercial artist and photographer, has opened a new studio at 512 Georgia Street, Vallejo, Calif.

L. C. Seldomridge, of Tampa, Fla., is opening a temporary studio in Bartow, Fla. C. E. Boardman will be in charge.

George C. Bell, of Madison, Wis., has sold his studio to John Rea Woolley, owner of the Woolley Studio, also of Madison.

T. O. Owen, formerly of De Land, Fla., is making plans to open a first-class studio in the Harrold Bldg., Sanford, Fla.

I. J. Mennee, Highland, Ill., has completed his new studio building and is now ready to resume business. Mr. Mennee's studio was destroyed by fire last October.

The studio of the Acme Photo Company, 1315 Walnut Street, Kansas City, Mo., was destroyed by fire on February 21st. It is believed to have been caused by defective wiring.

R. L. Richardson, of Pulaski, Tenn., has sold his photo business to Gustavus Roberts, who has been in Mr. Richardson's employ for the past three years. Possession was given March 1st.

J. D. Michols, of Spokane, Wash., has purchased the studio and business of C. F. Paschal, Moscow, Idaho. Mr. Paschal is selling out on account of poor health and plans to go to the Pacific coast.

The studio and home of W. M. Phillips, Nyack, N. Y., was totally destroyed by fire on February 22nd. Mr. and Mrs. Phillips and their daughter were visiting in New York and did not know of their loss until they returned home.

A ten-year lease on a four-story building at 1504 Young Street, Dallas, Texas, has been obtained by the G. H. Pittman Brothers, wholesale photographic supplies, for a consideration of \$60,000. The building contains 16,000 square feet of floor space, is 100 feet long and 40 feet front.

Edward D. Wright has resigned from the G. Cramer Dry Plate Co., and will assume the general management of the Altek Photographic Corporation, 85 East Tenth Street, New York, on April 1st. Frank N. Leache, formerly with the Ansco Co., will have charge of the paper division and Frank D. Livermore will be in charge of the equipment division.

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

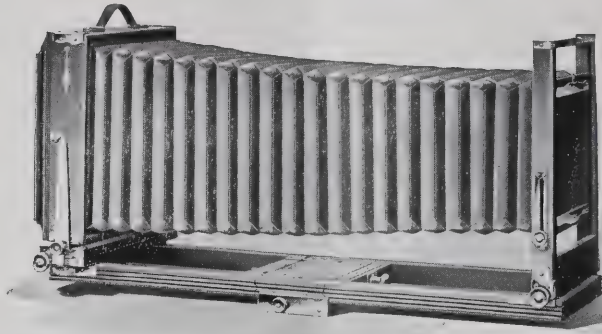
¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.



Eastman View Cameras No. 2

5 x 7 6½ x 8½ 8 x 10 7 x 11

You should have plenty of cameras, but buy them for service and durability. Eastman View Cameras No. 2 are built on experience. They embody every adjustment of practical value combined with workmanship and materials that give them lasting qualities. Heavy bed, rigid supports, sliding tripod block, large lens board, genuine leather bellows and many other features of construction will appeal to you. Finished in dark mahogany. See them at your Stockhouse.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00. Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XXXII, No. 816

Wednesday, March 28, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	387
Relief of Full Length	388
Littleness Contagious (C. H. Claudy)	389
Suggested Charges for Regular Commercial Work, (also Photographs for Court Purposes)	391
"Still" Photography	392
Illustrations by the Bradley Studios, Georgetown, Ky.	398-394
Association News	395
Defects in Sitters	396
Leaves from My Note Book	397
Legerdemain of the Advertising Camera	398
Prize Competition	399
International Photographic Arts and Crafts Exposition	402
Convention Dates	405
As We Heard It	409
Classified Advertising	411

Editorial Notes

Charles Henry Davis, of New York, has just closed a successful and well attended one-man exhibition at the Chicago Camera Club. The exhibition proved of great interest to amateur photographers in Chicago, and also attracted the attention of professional photographers there. Many paid special and repeated visits to the Camera Club's studio in order to study the exhibits. Mr. Davis is giving a one-man show in the Salons of the Toronto Camera Club during the present month.

*

H. R. Raver, formerly of the Itala Film Company and other great photographic enterprises, has turned his organizing

knowledge and abilities into other channels, for the time being. He is Managing Director of the Second Annual Masonic Fashion and Home Exposition to be held at Madison Square Garden, New York, the week of May 14, 1923. The object of the Exposition is to help benefit the Masonic free hospitals in the State of New York. The offices of the Exposition are on the 3rd floor, Masonic Temple, 71 West 23rd Street, New York City.

*

"Who puts these things in the papers?" asks Vincent Crummles in "Nicholas Nickleby," knowing full well that he, himself, was the source of inspiration. A London man, according to our clipping service, declares that after twenty years experimenting, he is able to take photographs without a camera. "The invention consists of a simple holder for plates and films, measuring 26 inches by 12. The results are far more pleasing than from even a \$250 camera. Portraits are more natural and detail more exact." Persons who have seen the results assert that "the features of a man smiling seemed almost alive." The tragic event in the life of Mark Twain's celebrated Jumping Frog was, that when put to the test he couldn't jump. 'Nuf said.

"Suckers" fall easily for the fakér and the charlatan at Sioux Falls (S. D.), judged by the testimony of the local *Argus-Leader*, which informs us that, after weeks of arduous experimental work (really now?) Elwood Tibbits has produced "stereoscopic effect in a single photograph." He registers the long sought third dimension on regular photographic paper! It is charitable to suppose that Tibbits, like many other self-deluded "inventors," is suffering from some form of convergent strabismus and the "eye of faith." Anyhow, we'll bet him and his backers a new spring hat, that (to quote him literally) he is not "in a position to turn out stereoscopic effect" in single photographs. At least a quarter of a century ago similar claims were made and came to nothing. The suckers lost their money. 'Twas ever thus.

✱

Henry Stevens has just held an exhibition of his collection of his collected photographs in London. Mr. Stevens is a wealthy amateur of 40 years standing. All his photographs, of animals, flowers, genre subjects chiefly, are sharp and well defined, and with preservation of structure and texture. Our Transatlantic contemporaries praise Stevens' fine and careful photography, as they have been praising it year in and year out for two decades. During that period thousands of "impressionistic" photographs have been made, exhibited and forgotten; but the good photography of Henry Stevens has survived to be appreciated. There is a useful lesson to the conscientious craftsman in this: it is that "soft focus" effects are only of ephemeral interest.

✱

Canon Chase, who since 1909, has been fighting, at times single handed, for clean, non-prurient, non-suggestive movies, clashed on the subject with Senator James J. Walker, of New York, at Albany, the other day. Walker, a lawyer, who "butted into the game" a few months ago, represents the Dollars and Cents of Broadway—

that Broadway which fattens and thrives on the shamelessness and degradation of womanhood on the screen, and erstwhile of the stage. We devoutly hope that censorship of these animated photographs will not be yet relaxed in any State of the Union, for the simple reason that, so far, those in control of production have not shown themselves fit conservators of the morals of the American people. The "big six" who employ Mr. Will H. Hays are not, or at any rate were not, up to recent days either clean handed or clean minded enough and Walker, as a lawyer, should know that. Let's have "better men" and then to complete the Tennysonian aspiration we'll have "better laws."

✱

And talking or rather writing of photographic centenaries and memorials, when, it is to be asked, is Italy to contribute her share of the celebrations? We are moved to put this question after reading recent numbers of *Il Corriere Fotografico*, of Milan, a most interesting monthly. Photography owes the camera to Italy, the Galilean telescope, and other things. This number of our contemporary contains an article on the celebrated Chimenti drawings, made in the sixteenth century, and said to be stereoscopic. On this subject controversy was at one time very rife. The drawings are not stereoscopic in the true meaning of the term. But there they are, as evidence that man tried to achieve by hand, what photography alone can do.

✱

Relief of Full Length

By "full length" presentation in portraiture is here meant, what is otherwise called, "three-quarter view" of the model—not the entire figure *cap-a-pie* representation which is rarely indulged in, unless the motive specially requires it—a bridal picture, for instance. It is a composition demanding considerable taste and judgment to keep it in the lines of the pictorial.

As photographically conceived, it rather lends itself to artistic exploitation, because it is easier to consistently keep the lower portion of the subject in subdued light and thereby concentrate effect upon the essentials of the parts where individuality of the sitter may be emphasized and the personal equation of the photographic artist expressed.

When the portrait is confined to presentation of mere head and shoulders, the artist is limited, for expression of vitality in pose, to the proper fitting on of the head to the shoulders and any error therein is made more noticeable, but where he may call upon more of the body to carry out the motive, his resources being greater, he is more likely to effect good purpose. A good deal of the effect the portrait produces depends upon correspondence of facial expression with expression of bodily pose. The body should be contributory to the general expression of the entire motive, or there is no significance in gesture, for, whatever feeling or sentiment the model may have, is reflected in the movements of the body, as you will see in all distinguished portraiture by the painters. And so it follows, that if the inconsiderate operator, in his conforming to set rules of posing the figure in conformance to a stereotyped grace of line in the body or pleasing sinuosity of line in the drapery, does not study whether such dispositions conform to what the countenance expresses, he, mayhap, contradict what the face mentally depicts. Indeed, we have not infrequently seen good photographic portraiture made not only to look unnatural but often absurd.

Another feature secured better in full lengths than in mere busts, is the atmospheric effect, a suggestion to the beholder that the figure is in space, "artistic relief" as it is called.

Drapery is a helpful agent in getting this relief, and drapery is less in requisition with bust pictures than with full lengths. Frequently its disposal suggests, at once, relief and prevents a too mosaic-like look to the

portrait, a plastering, as it were, to the background. The background, too, may help to relieve parts of the figure which need it and to soften down parts demanding a subduing. One may easily see how it is possible, for instance, to lose a too pronounced part of the figure in the folds of the drapery, without presenting any deliberate purpose to get rid of its over emphasis, and to prevent a violent contrast.

By means of a curtain, or something of the kind proper to a full length pose, catching and emphasizing the light near the figure, you draw away attention from what is objectionable and make the effect of the whole picture natural and pleasing.

Littleness Contagious

C. H. CLAUDY

Scientists aver, and portrait photographers believe, that after a man has been married to a woman for many years, they actually come to resemble each other.

Whether this theory be backed up by imagination or verity, the fact is unquestioned that each of two people closely associated take on the habits of personal characteristics of the other.

The non-smoking man in the same office or shop with the steady smoker often becomes a user of the weed. What is now true of tobacco and profanity was also once true of alcohol.

But did you ever see a smoker who quit because he was associated with a non-user of tobacco? Did you ever see a profane man drop his profanity or a drinking man stop his hootch because he was associated with a sober chap or a man whose language gave no offense?

This is no argument that we are all poor miserable sinners prone to err, but a simple statement of the well-known fact that bad habits are more easily acquired than good ones, that we are all inclined to float down rather than swim up stream.

A big man will thus take on littleness from association ten times as fast as a little man will take on bigness.

A young man entered the photographic business with one of the livest photographers in the East. He rose rapidly, for he had initiative and push, and the big man with whom he was associated encouraged him and gave his ability free reign.

The young man married, and as he did not wish to rear a family in a big city, he changed to a smaller town, took a position with a smaller man in a little business.

His new employer wanted every detail of the business to be submitted for his approval. He gave minute instructions on every point and insisted that these instructions be carried out to the letter. He left nothing to the judgment of his employees.

The young man was thus forced to give up his own initiative and push. One day he discovered his mental habits had entirely changed. He had ceased to think how things had been done and found himself in every problem of his business day wondering only what would please the whim of his employer.

He had sense enough to resign at once. Changing to another town and another employer entails great expense for a man of small capital, but he realized not only that he was unhappy but that his initiative was being killed and that his career as a business man was in great danger.

His next situation proved his contention. His new employer was another big man. The contagion of littleness soon left him, and today the young man is a full partner in active management of the business in a new town, and makes much more money from his profits than the little proprietor of the photographic establishment from which he resigned.

Here is a point of equal importance to employer and employee.

Many employers lose the best part of their employee's ability by killing off their initiative.

Many employees lose their initiative by the contagion of littleness.

An employee came to his boss with a big idea he had developed for a window display.

It was not new, it was not particularly clever, but the proprietor told the man to go to it. He arranged his display and was inordinately proud of it.

A friend of the proprietor chaffed him about the window and asked him why he permitted the man to go ahead with his plans.

"I knew it was an old idea, but *he* didn't. It was more important to me that this man be encouraged to think out plans for me than that I should have a better display in my window for a week. His plan was not a particularly good one, but if I encourage him, take his suggestions if they are not actually bad, I increase his interest in this business. One of these days he is going to conceive a good plan, a big idea, and because I have taken his other plans which have not been so good, he is going to hot-foot it to me with the big idea."

This man has the right standpoint. He is a big man. His employees will always be on their tip-toes to help, to push, to become a real part of his business.

The employer who is small himself will allow the contagion of littleness to deprive him of half of what he pays out in salaries to his employees.

Cold cash will only buy one-half of any employee's ability. For money in the weekly pay envelope you can employ a man's or woman's hands.

For encouragement and the contagion of bigness, you can get the work of their heads.

Hand employees are easy to obtain. The woods are full of them. During the war psycho-analysts made the astounding discovery that a large per cent of the men we drafted were morons. A moron is a grown person who has the mind of a youth of sixteen or less. This means it is possible that one-half the people employed in photographic studios are also below the moron point of intelligence.

If this be true, then it is easy to see that the photographer who is fortunate enough to get employees above this point should use great care to encourage them. They will

be the men who will win the great battle of business.

What is true of employer is equally true of employee. If fifty per cent of people are below the normal point and an employee has a "boss" who curbs his every ambition, who discourages every help, and who is determined to make his a "one man business," then the sooner he finds a new position the better off he is. Even though the new place pays less actual cash in salary, he cannot afford to ruin his business career by the contagion of littleness.

Before the employer can decide whether he is in danger from his employee, he must make a careful survey of that employee over a few months' time and decide impartially whether his employee is really a hand server and not a head server, or is but an undeveloped possibility.

Before any employee decides that the man for whom he is working is a little man, let him carefully analyze his suggestions which have been turned down and be *sure* that what he thought was "littleness" was not, in reality, mature judgment.

Suggested Charges for Regular Commercial Work, also Photographs for Court Purposes

Adopted by the Eastern Carolina Photographers' Association

EXTERIOR PHOTOGRAPHS

First Exposure	One print each	Additional Exposures same trip	Additional prints made at same time
5x7	\$3.00.....	\$2.50.....	\$0.75 each
8x10	4.00.....	3.00.....	1.00 "
11x14	6.00.....	5.00.....	2.00 "
7x17	6.00.....	5.00.....	2.00 "

INTERIOR PHOTOGRAPHS

First Exposure	One print each	Additional Exposures same trip	Additional prints made at same time
5x7	\$4.00.....	\$3.50.....	\$0.75 each
8x10	5.00.....	4.00.....	1.00 "
11x14	7.50.....	6.00.....	2.00 "
7x17	7.50.....	6.00.....	2.00 "

An additional charge of \$1.00 to \$4.00 should be made on each additional exposure for the use of artificial lights, depending upon the amount of equipment required.

Time consumed away from the studio in excess of one hour for the first and half hour for each additional exposure, should be charged for at the rate of \$2.50 per hour.

Customer pays cost of transportation. When photographer uses his own car, a charge of 20 cents per mile for total distance traveled should be made.

COURT APPEARANCE

(In same town)—Time away from studio—one hour or less \$5.00 more than one hour and not more than one-half day \$15.00; over one-half day will be charged for at the rate of \$25.00 for each day or fraction thereof.

(Out of town) (Court or other purposes)—Time away from the studio will be charged for at the rate of \$25.00 per day or fraction thereof. Customer pays transportation, lodging and all other necessary expenses.

Night work should be 25% to 50% more than day jobs.

Work required same day negatives are made should be 50% to 100% more than when finished on regular schedule.

SURRENDER OF NEGATIVES

The law holds that the negative is the property of the photographer and we advise against turning same over to customers. If special arrangement is made, at the time exposures are made, for the customer to have the negative, the charge for surrender should be equal to the price of the first exposure.

"Still" Photography

Take away the "stills" from the 15,000 movie houses in the United States and they would close their doors. It is photography that keeps them going and keeps them open. Stand outside the entrances of these places and note what you see and you will realize the truth of what we say. The "paper," *i. e.*, the colored sheets: the one sheet, three sheet, six sheet, the streamers, the banners, all the paraphernalia of ballyhoo have been borrowed from the theatre. So have the 24 sheets which you see on the billboards all over the country. These lithographs cost many millions of dollars to produce and distribute.

But they do not attract transients or neighborhood audiences into these places; they advertise the names of photoplays and stars. It is the photograph outside the theatres and in the newspapers and magazines that does this.

The Asiatic producers who control movie production have given the name of "still" photographs to these prints. They are mostly 8 x 10 in size.

When a movie is being filmed and a scene taken, two kinds of cameras are used: the movie camera containing the celluloid for the action of the scene; the "still" or ordinary camera for a group, or a figure in the scene. The 8 x 10 still negatives are handed to the distributing branch of the movie organization first of all, long before in fact, the film negative is assembled, cut, and titled, and the first positive print made. The stills are the basis of the publicity (commonly pronounced "pubberlicity" or "puff-licity" by the peripatetics of Seventh Avenner, N' Yawk).

From these stills are made lantern slides, lobby displays; the "paper," *i. e.* the lithographs, ad cuts for press books, press sheets, newspapers, programs, they form, as it were, the very foundation stones of the great superstructure of the vast movie business without which it would not be

practicable to conduct it in its present form. Then there are the "stills" (their name is legion), of the actors and actresses—the stars, which are distributed in newspapers and magazines all over the world: as well as exhibited outside movie theatres. Movie "still" photography is, therefore, a vast business, grossing many millions of dollars a year. In the work of producing these "stills," competition is keen among photographers: as although the prices are cut fine, large orders are obtainable and when the movie companies pay—which is not always the case—good profits are made.

The lobby displays are also made from these "still" negatives. Lobby displays are collections of gelatine (collotype) reproductions, direct and enlarged. Their function is to decorate the entrances of the movie houses. They show action, of course, otherwise nobody would go inside the houses to look at the films on the screen.

The press agent plays an important role in this great movie conspiracy (it is nothing more nor less than this on the part of the half dozen or so covetous Asiatic hybrids to make money out of the American people) and his chief ally is, of course, the "still" photograph. If he can land a good story about a star in the newspapers—fooling editors and the public—he acquires glory and money and new assignments. But the game is old and exposed; Editors and the public are getting wise to the tricks of the new trade. Even Charles Chaplin and Mary Pickford are back numbers so far as front page publicity is concerned. They've had theirs; the word is now to Jackie Coogan.

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia



Bradley Studios
Georgetown, Ky.



Bradley Studios
Georgetown, Ky.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A.

New National Secretary

The Executive Committee announces the election of Mr. S. R. Campbell, Jr., as General Secretary of the Photographers' Association of America. Mr. Albert J. Cook, who has been acting as our Secretary since last September, has been forced by ill health to give up the work. It is with much regret on the part of the Board, and we feel sure on the part of a large number of our membership who have in any way come into contact with Mr. Cook and his work, that this has become necessary. Both the Board and Mr. Cook have held off in accepting the situation hoping that it might be avoided. Mr. Cook has certainly been an asset to the Association in organizing the affairs of the office so that the work can be conducted along lines that will be a credit to the Association. I am sure we all bespeak for him a speedy recovery to health and success in his future work.

Mr. Campbell first saw the light of day in Buffalo, N. Y., thirty-seven years ago. His early education started in the Public Schools of Indiana and was completed in Philadelphia. After spending eight years in railroad engineering, saw the advisability of a college education, so entered the University of Pennsylvania, completing the course in civil engineering in 1917. He then promptly entered highway engineering as salesman for the Barrett Company, covering North and South Carolina, Georgia and Florida for two and one-half years. Was then transferred to Washington, D. C., as manager of the local office there. This

position brought him into contact with various government departments on a diversified list of subjects. Conducted the Eastern Convention of said Company at Washington in 1921. Has recently been connected with the Federal Bureau of Public Buildings and Grounds and the Interstate Commerce Commission as Junior Engineer.



S. R. CAMPBELL, JR.
New Secretary of the P. A. of A.

Having been a resident of Washington for the past three and one-half years, during which time he became acquainted with the city at large, he is enthusiastically entering upon the preparations for the coming Forty-first Annual Convention, with the sole idea of making it "the greatest ever."

Speaking of Washington, it might be well to advise all members of the Association that the Board has decided that here is the logical place for all National and International Headquarters. Mr. Campbell expects to have the office of the Secretary established there by April the first, the exact address to be announced at a later date.

THE EXECUTIVE COMMITTEE.

✱

Defects in Sitters

It is a trite saying that a face perfect in form and feature is rarely seen. The accidents which tend to impair the beauty of humanity are so much more numerous than those which affect any other animal forms that it is really not saying too much to say that perfect beauty of face and figure can never be found in man or woman. The human form, in infancy, has in most instances the greatest conceivable beauty, but the wearing of clothes soon impairs it; no leg or foot, for instance, can remain long unspoiled by the modern shoe, to say nothing—not daring to—about the torture jackets women encase their figures in. Nor is it form alone that is hurt by dress; the color becomes unequal in the degree in which the body is more or less exposed and the portions most closely bandaged are tinged with an unhealthy tone.

Luxury and the injurious habits consequent upon most of the occupations of life contribute, with man's mode of living, to the gradual injury of such beauty as may have been his endowment on his advent into this undistorted world. All beauty is in a great degree relative. What is beautiful to one may be the reverse to another; that is, there are types of beauty and there is a beauty peculiar to particular periods of

life—a beauty of infancy, youth and old age.

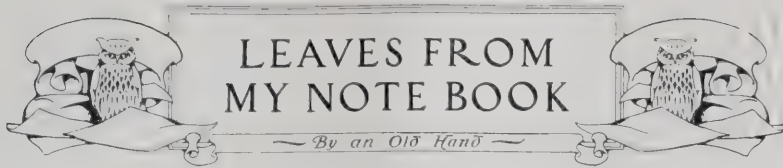
We, as photographers, have an opportunity once in a great while to try our artistic longings on a really beautiful face, but in the majority of cases we are constrained to flatter our subjects and to study how to minimize Nature's shortcomings in her handing-outs of beauty's endowment. It is only reasonable that a fleshy person should wish to appear not so stout, and it is only in compliance with artistic honesty to satisfy her desire.

In order to reduce flesh photographically, which is safer than when medically attempted, make the fat model sit straight in the chair and to lean somewhat forward; this makes the head more in proportion to the rest of the body, and the comparison in the photograph gives artistic deception as to relativity of size. Narrow-chested people must be treated in the opposite way; full faces look better taken nearly front view, spare faces better taken three-quarters. If one side of the face is longer than the other, keep the long side nearest the camera. If one eye is smaller than the other, place the model so that the smaller eye will be farthest from the camera, as the lines diverge from the point of focus according to the curve of the lens. Where the nose inclines to one side you will find, by turning the face a little the same way, that the crookedness disappears. For a pug nose, elevate the camera and depress the chin a little. Roman noses look well in profile.

A crooked mouth is best doctored by a retoucher, as one is apt to mar the character of the face by tampering with this most important factor of expression. A not over-beautiful subject usually does not object to sacrificing the likeness to the Cerberus of irregularity of feature. So one really has a right to call in the aid of a judicious retoucher to soften the asperities of ungenerous Nature.

✱

Do your best and stand by it. If it is your best, you have no cause to be ashamed no matter how it turns out, and remember that a man who never made a mistake never made anything.



"The old gang" of photography is passing away all over the world. C. A. Rudowsky, who died in London the other day, was a pioneer in popularizing print-out platinum paper. He was a personal friend of the writer, who wishes success to the sons left to carry on the business. Mr. Rudowsky was a genial and kindly man who, unlike some of his competitors, did not attempt to "hog it all." He was content to live and let live. His successors will, perhaps, be interested to read this tribute from an old friend of their father.

*

For a long time I have wanted to read Vachell Lindsay's book on "The Art of the Moving Picture," and at last the chance has come. I enjoyed the reading. It is a good book. Lindsay realizes the possibilities of his subject and no photographer can rise from a study of the volume without being inspired by it. It cannot be said that as yet photography, either still or animated, has risen to the level of its opportunities, and Mr. Lindsay makes this apparent and why. "America is often shallow in her dreams," he says, "because she has no past in the European and Asiatic sense . . . It is time for the American artist to grasp the fact that we must be men enough to construct a tomorrow that grows rich in forecastings—"

*

Mr. Lindsay understands photography; thus differentiating him from the *farceur* Shaw; or the kid-gloved dilettante, C. Lewis Hind; or that expatriated puerility, Alvin Langdon Coburn. He rhapsodizes, it is true, but he is practical in his suggestions and appreciative of the earnest worker. The book is a liberal education in itself, for Mr. Lindsay knows pictures. He and I are

at one in admiring—I might say adoring—George Inness, America's great landscape painter. And the references he makes to notable portraits are so genuinely enthusiastic that they should drive every photographer to the Art Galleries to see them. Brothers, buy the book and thank me for putting you in the way of a useful piece of reading.

*

Now that Mr. Brookes' Photographic Fair in dear old Lunnion town is over and done with for another year, I await with much interest newspaper reports of the show. The public in the advertisements was promised some "Startling Inventions." Wonder what they were? If, by chance, they did not materialize (and I shall be surprised if they did), is it not a case of obtaining the admission money ("eighteen pence") under false pretenses? The word is to you, Brother Brookes.

*

Mr. W. L. F. Wastell, ex-President of the Royal Photographic Society and the genial humorist, "The Walrus," of *Amateur Photography*, is, after years of patient plodding, likely to become a photographer. He has discovered that there is such a laborer in the vineyard as a film editor and he proceeds to tell his readers what a film editor is. Mr. Wastell will probably be interested to learn that film editors have been extant in the United States for 20 years and that at this moment there are probably thousands of them at work between the Atlantic and the Pacific.

*

The time is not far off, in my opinion, when the two branches of photography, "still" or studio and film, will be fused, and that the man who can only use one form of

camera will become an historical curiosity—like the stage coach driver. Hence, I say, that Mr. Walrus Wastell is likely to become a photographer, which he isn't at present, if my definition of things is admissible. I don't say that the thousands of professional photographers who read the BULLETIN OF PHOTOGRAPHY will close their studios. No, far from it. But I look to the pressure of the public, upon whom, in the last resort, we all rely for our bread and butter, to force the photographer to know something of both branches of his subject. As a matter of fact, many of them do now.

*

But the clothes sponger, the pants presser, the fake jeweler must take their unpleasant paws off the movies before they can be admitted into partnership with the dignified elder branch. Mr. Burton Hendricks in *World's Work* for February tells us: "Writers who are called to Hollywood are somewhat discouraged to find that the men with whom they must discuss their scenarios are almost exclusively ex-buttonhole makers, basters and pressers."

*

The combination of a mathematically minded efficiency expert, as pointed out by Mr. F. E. Ives, and an ex-buttonhole maker is scarcely likely to produce artistic or even intelligible results in the movies, any more than it would in studio or commercial photography; but those are the conditions under which movies are mostly made, hence the great and nation-wide outcry against their unsatisfactory nature. Conceive ex-buttonhole makers running Tiffany's in New York, or the Curtis Publishing Company, or Standard Oil, or the United States Steel Corporation, or a great railroad, and you have an idea of how the vast industry controlled by Will H. Hays is operated. Awful, isn't it?

*

"Howja happen t' be here so early this morning, Tess? Must of rode."

"Nah. Started t' walk an' my stockin's started t' run—just look at 'em!"

The Legerdemain of the Advertising Camera

BY A COMMERCIAL ART MANAGER

Very often, in order to illumine a selling argument or properly to visualize a unique headline photographers must resort to methods that seem mysterious.

Those unacquainted with how it is done are very much mystified, although it is no more mysterious or inexplicable than the hazardous "stunts" of the motion-picture business.

Camera experts have perfected the double-exposure idea to the point where very grotesque blends of two contrary elements are accomplished. In other words, two exposures, made at different times, are put on a single negative. Some very famous "ghost" pictures, photographically perfect, have been produced in this fashion.

It is merely a matter of understanding photography and of mapping out operations in advance. We have all seen the astounding composite pictures, where a portrait, say symbolic of the musical profession, is made up of impressions of thirty or more faces, one melting into the other, finally to form a baffling, haunting whole. The camera is fixed in its position and a number of separate exposures made, one on top of the other, under similar lighting conditions. Or the same thing can be done from individual photographs, the artist not working from live models at all.

But a much more common practice is that of cutting and fitting negatives or making a mosaic of actual prints, and so carefully and perfectly pasting them together that when a new photograph is made or when a half-tone is ordered direct from the original, the patching does not show.

No special skill is required to accomplish this.

Here is a case in point: an advertiser wishes to bring out the thought that people who live away from proximity to good roads, virtually "live in a desert." The

\$85 IN CASH FOR PHOTOS

Genre Competition



WE are authorized, by a maker of calendars, to offer \$85 in cash for Genre or story-telling pictures (human interest preferred.) Portraits neither considered nor wanted. Pictures must be sharp; no soft-focus work sought

¶ The prizes are:

<i>First</i>	. . . . .	<i>\$50 in cash</i>
<i>Second</i>	. . . . .	<i>\$25 in cash</i>
<i>Third</i>	. . . . .	<i>\$10 in cash</i>

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

¶ Last day for receiving entries:

April 25th, 1923

¶ Understand, we only want pictures telling a story—strictly genre—don't send anything else!

THE RULES

¶ As these pictures may be used for advertising matter (not objectionable) the release and reproduction rights will be required from the owner of the negative and also the models. These will not be required until such time as the photographs have been selected.

¶ No print smaller than 4x5 will be considered.

¶ Send as many pictures as you wish; they may be mounted or unmounted, but must be delivered to us postage paid.

¶ Don't send particulars as to how the prints were made; we want results only.

¶ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Genre Competition."

¶ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become the property of the maker of calendars.

Address all packages

GENRE COMPETITION

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Professional or Amateur Require the Best
Tools Obtainable for Retouching

"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS

ABSOLUTELY FLAWLESS

A. W. FABER, Inc. - - Newark, N. J.

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY

110 WEST 32ND ST., NEW YORK

Pictorial Photography in America

1922 Edition—Price, \$3.50

Besides the 76 pictures giving representation of the work of the exponents of Art in America, the book is also made interesting by the well-written papers on photo art.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

THE NEWEST BOOK
IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

58 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

ORDER FROM

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

specifications called for a modern cottage set in the midst of a vast and bleak expanse of sand, far from civilization. Now no photographer could find such a picture in reality. It is easy, on the other hand, to find photographs of deserts and of cottages, separate and apart.

A UNION OF PHOTOGRAPHS

An artist first mounted an enlarged photo print of a desert scene on cardboard, allowed it to dry perfectly, and then, after silhouetting a pretty little bungalow, mounted it, in turn, in position, on the desert picture, being first careful to see that the perspective of the house was in complete sympathy with the perspective of sands and far horizon. Now photographs have a certain degree of thickness. The super-imposed print would have "thrown a shadow" because of these outer edges, as cut with a pair of scissors or, better still, a very sharp knife, had they not been "beveled down" by means of rubbing over with very fine sandpaper. A good knife can also be used. When this is done the edges disappear, although a certain amount of retouching is necessary.

Care must be taken not to allow any of the glue or paste to remain on the surface of the print in its superimposed shape, for these shiny surfaces are apt to show up when the engraver makes his negative. Rubber cement is preferred by experts, because, after drying, it can be quickly and thoroughly cleared away with a chunk of its own kind. Rubber cement holds prints firmly in place. If an error is made a little benzine flooded over the surface permits one to lift the print up again. With paste or glue the under surface would be ruined. When mounting photographic combinations be sure there are no lumps on the mounting side, for the smallest foreign particle will mar the surface.

When the engraving was made of the desert scene, so far as the average reader was concerned some photographer had actually found a lone bungalow out on the

(Continued on page 405)



HALOID PORTRAYA

for PORTRAITS of DISTINCTION

Warmth of tone, with brilliancy and depth combine to make HALOID PORTRAYA a printing medium of the highest value to the professional photographer.

Art Canvas (buff or white) is a happy choice

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

HALOID PAPERS ARE UNIFORMLY GOOD

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Four Cash Prizes will be awarded for each class of work—
Amateur and Professional. Write for entry blanks, etc.*

This will be the largest exhibition of Photography and Photographic Apparatus ever shown.
Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the
executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336

PERIOD PORTRAITS



A PHOTOGRAPHIC OPERATING ROOM

From Harper's Magazine, 1869



To which period does *your* studio belong?

Cooper Hewitt Electric Company

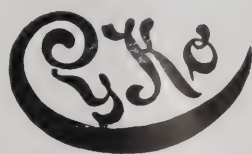
Boston—161 Summer Street
Chicago—Old Colony Building
Cincinnati—First National Bank Bldg.
Cleveland—Engineers' Building
Detroit—Ford Building
Hoboken—95 River Street



Los Angeles—Kerr Engineering Corp.
Milwaukee—Security Building
Philadelphia—Drexel Building
Pittsburgh—Motorglow Building
St. Louis—Title Guaranty Bldg.
Syracuse—University Building

CH-159

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.



A standard medium for
standard professional
results

See your copy of "Anso
Photographic Papers" for
details and prices

Anso Company

Binghamton, N. Y.

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C. . . .	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
P. P. S. of New York . . .	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.	Postponed	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich-Ind.	West Baden, Ind. . . .	June 18 to 21	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	August 28 to 31	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	September 24 to 27 . .	Fred H. Smith, Ida Grove, Iowa.
New England	Postponed	Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States . . .	Postponed	Postponed	L. L. Higgason, President, Asheville, N. C.

(Continued from page 400)

sandy wastes and snapped it. There was the conclusive evidence of the camera detail.

It seems not to occur to advertisers that they have in their own files of photographs the raw material for many remarkable and original compositions, and that magic need not be employed to create them. A pair of scissors and a paste pot can accomplish marvels very often.

Perspective and its hard and fast rules is the one stumbling block. There should not be a clash in this respect. If absolute realism is desired, perspectives should match.

It came to an advertiser in business papers some time ago that his illustrations were becoming very commonplace and monotonous. They consisted of rather prosaic views of mining apparatus from negatives sent in by field salesmen. But as there were hundreds of other similar photographic illustrations in the same publica-

tions, the campaign was not of a character to claim any individuality.

"Why not give your next campaign a character of its own by minimizing the background detail and enlarging upon your machinery?" an artist inquired who was brought into conference.

"Don't quite get you," replied the head of the sales department.

"Show accessories and mining atmosphere in miniature," was the response, "and display the machines in detail, in giant size, all photographically, for realism, because I do not think your class of readers will appreciate original drawings. They want camera proof."

"Go to it," acceded the sales manager. "It isn't clear in my mind yet, but I'm willing to be shown."

The artist proceeded to make good with his suggestion. In the company files he came across any number of excellent long-distance views of mining properties, some

HIGGINS'

PHOTO MOUNTER PASTE

At Dealers' Generally



THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

CHAS. M. HIGGINS & CO., Manufacturers
271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWERDIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

of them covering a mile or more of land, with mountain ranges, shafts, work-houses and rivers.

From old catalogues, photographs of near-on views of mining machinery were secured, silhouetted neatly and mounted upon the vista prints, one to each panoramic view. The effect was startling, for at once the mechanisms loomed mountain high, by contrast, rising impressively above huts, shaft-houses and mountains, until they touched the sky.

With an air-brush, first studying the lights, the artist then blew in partially transparent shadows at the base of each machine, where it came in contact with the ground. The patching was not visible after plate-making, and the campaign was the hit of the season. Competitors were somewhat at a loss to know how the strange illustrations had been created. Such photographs amaze and mystify many persons.

Incomplete photographs can be made complete by superimposing other parts, as

when a manufacturer of bathroom fixtures wished to introduce life into a series of catalogue illustrations. Two dozen very fine exposures had been made of completely furnished bathrooms of an ultra-modern type. No one had thought, at that time, however, to introduce figures. And time did not permit of taking them all over again, as the temporary fixtures had been dismantled.

Here is how the series was successfully realized, despite the handicap, and in a space of two days. Tracings were made of the interiors and on these tracings a figure artist roughly sketched in figures of maids, housewives, children. This was a provision for establishing both pose and size.

Models to fit the scenes were sent for and posed in exact accordance with the poses on the tracings, the photographer regulating their sizes by the same chart. The prints were silhouetted and mounted into the individual rooms. Retouched, the proofs for final showing gave no indication

of the photographic "trick" that had been played, and the catalogue was enlivened by just that much.

Sometimes the dovetailing is very intricate. In the case of another catalogue it was necessary to show a sectional view of different houses, as if a side had been cut away, bringing to view the various rooms and their furnishing. A photographer first made exterior pictures of a number of handsome residences. The line of vision was at a slight elevation. Then separate



How the Packard Motor Car Company used the Camera to Visualize the "Desire" Idea

interiors were taken of rooms, from the doorways, to secure as wide a range as possible. By patching, cutting and trimming, the room prints were superimposed over the views of the houses and arranged to conform to different locations and floors. In the meanwhile, the outlines, roofs, foundations and backgrounds of the first series of pictures were left intact. A most interesting type of cut-away picture was produced and in a manner that baffled those who did not know how it was done.

COMPARISON ILLUSTRATIONS

It is always possible to secure comparison illustrations, where one unit is entirely out of proportion to the other. A man, appar-

BE READY

April 17-18-19, 1923

Eighteenth Annual Convention

P. P. S. of N. Y.

Send three prints to Carl K. Frey,
Utica, N. Y.

Attend Opening Session.

Win a Prize.

F. E. ABBOTT, Secretary

For The Best Photographic Negatives

== USE ==

HAMMER PLATES

Clean, Speedy, Reliable, they meet
every requirement for field or
studio photography.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

Closing out Bound Volumes of the BULLETIN OF PHOTOGRAPHY

January to June, 1917
July to December, 1918
January to June, 1920
July to December, 1921
January to June, 1922

Leather back and corners; cloth sides.

Volume sold at binding cost.

Price, only \$2.25

These volumes contain valuable information right at hand, indexed and substantially bound.



FRANK V. CHAMBERS

636 South Franklin Square - Philadelphia

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7½ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

ently fifty feet high, can be made to walk along the street of a village, the roofs of the houses barely reaching to his knees.

A "city of factories" is always interesting and inexplicable to the uninitiated. Thus, if an organization is made up of thirty factories, situated in different parts of the country, and it is desired to show them in group formation, as a community of plants, all in a single area, the photographic-artist is in a position to wave his wand and say, "very well."

But he himself must go to the various plants and make his own pictures of each, for here again the element of perspective enters. There must be some common basis of vision to hold them on the same plane. Otherwise the composition would be askew, unnatural, ridiculous. But once an expert has secured sympathetic perspective prints, it is fairly easy to group them, after silhouetting, and mount them into a clever appearance of a city of factories.

A factory can be set down in the heart of a business street; it can be put in the heart of a deep wood; it can appear on a mountain peak, or it may be swept over a high waterfall, in order to give emphasis to selling arguments.

All of this may be done with patched photographs.—*Printers' Ink.*

*

The Rationale of Success

It is one thing to succeed, and another to know why you succeed.

The man who has analyzed the principles behind his success can apply these principles to his future undertakings.

Conditions remaining the same, the chances are that he will repeat his success.

When successful men fail it is usually because they do not know the reasons for their former success.

To illustrate: I have in mind a man who bought a small restaurant in the high-rent district of a large city about ten years ago. The place was fitted up with what is known as a "horseshoe" counter, around which were small stools set closely together. Swinging doors at the open end of the horseshoe led into the kitchen.

The fixtures, kitchen utensils, dishes, a stock of canned goods, a coffee percolator, a cook, three waitresses, and a cashier were all included in the purchase price.

The purchaser merely changed the name on the window and on the bill of fare, improved the quality of the food served, and gave everything a thorough cleaning.

His restaurant became very successful.

At luncheon and dinner, men would crowd into the little place and stand behind patrons who were eating their dessert, waiting for a chance to sit down and order soup.

Naturally, the restaurant man told himself that if he could make a success in a small place he could make a bigger success in a large place.

He called in an architect and a real estate man, and began inspecting new locations, where he could branch out into larger quarters. He found a place on a quieter and less traveled street, where he could rent three times the space for the same money he was paying for his hole in the wall.

He took a two-week option on it, and instructed the architect to prepare plans for a restaurant where the customers would be served at small tables.

Next day he ordered the whole deal canceled.

What had happened was this: During the lunch hour he had mentioned to a patron what he had in mind.

"Don't do it," said that man, "until you are sure that you can apply the same principles in your new place that you are applying in this."

In getting away from high rents he saw he was getting away from crowds, and in getting away from crowds he was getting away from people who were in a hurry.

He then realized that his type of restaurant would succeed only at a busy traffic point, and that the secret of his success was a big turnover. In his restaurant he served four customers while the average restaurant was serving one.

Since that day this man has opened ten small restaurants, and in each instance he has tried to duplicate the conditions which made his original place a success.

He has chosen the best and highest-priced locations, where traffic is dense. The interior arrangement is the same. The menus are the same.

Each restaurant is a money-maker.

Once he took a flier on an entirely different type of restaurant, but it was a failure.

It should not be inferred from this illustration that in order to make a success a man must stay in one groove.

But before he leaves a groove in which he is making a success, he ought to know why he has been successful, so that he may apply the same principles in the larger undertaking.

A moment's reflection on the part of any reader will call to mind many failures which might have been avoided had this plan been observed.

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

KANSAS CITY PHOTOGRAPHIC SUPPLY CO.

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345

223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

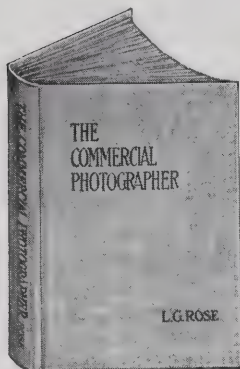
125 Baronne St., New Orleans, La.

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

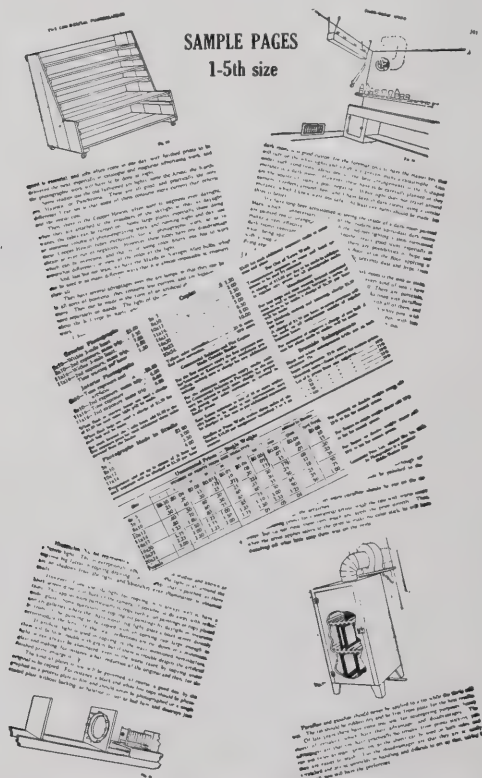
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

AS WE HEARD IT

H. D. Wear is now completing arrangements for a studio in Galena, Ill.

N. C. Shorey, formerly of Toronto, is opening a new studio in Peterborough, Ont.

S. J. Liesman, of Madison, Wis., has formally opened his new studio at 17 West Main Street.

Gilman Gullickson has opened his new ground-floor studio on North Second Street, DeKalb, Ill.

Floyd Kingdon is now sole owner and proprietor of the Pratt and Kingdon Studio, Grinnell, Iowa.

A. N. Leitzell has opened another branch studio taking over the business of James D. Allen, Linton, Ind.

H. H. Holmes, of Blanchester, Ohio, has purchased the studio of the late W. N. Harbaugh, Dover, Ohio.

The Gold Daguerreotype Company, Wilmington, Del., manufacture of gold daguerreotypes, photographs, etc.; capital, \$100,000.

Hippolite Kutty, Schenectady, N. Y., has purchased the property at 223-225 Broadway and plans to remodel the buildings for an up-to-date studio.

G. A. Brion, Mill Hall, Pa., is moving into his new residence studio at Lock Haven, Pa., on April 1st. Mr. Brion will continue his home portrait work.

Harry L. Kirby, who has been connected with the Kossuth Studio, of Wheeling, W. Va., has accepted a position with W. S. Bell & Co., photo supply dealers of Pittsburgh, Pa.

Groups one and four of the Associated Photographic Clubs of Iowa will meet jointly in Spencer, April 17th. An interesting and instructive program is being prepared. You can't afford to miss this meeting. Plan to come. Bring three prints.—WINTON B. MEDLAR, *Host*, Spencer, Iowa.

Frank M. Rood, one of the old-time photographers, and who was in business at Poultney, Vt., for 45 years, retiring in 1915, died of pneumonia March 10th, after several years of failing health. He is survived by a daughter and son, Harry B., who is conducting a studio at Granville, N. Y. Mr. Rood was a veteran of the Civil War and was 81 years of age.

Bert Jones, of the Eastman Kodak Company, was the demonstrator at the March meeting of the Mahoning Valley Photographic Society, held at the president's (Jack Porter's) studio, March 12th. Jones showed various poses for the full length, three-quarters, busts and small groups using different styles of lightings for each.

At the business meeting which preceded the demonstration, ten new members were admitted. The society is growing rapidly and its membership now shows representatives from all the smaller towns within a radius of 40 miles, as well as representatives from Cleveland and Pittsburgh. —W. BRUCE HART, *Secretary*.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge. \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—A lady to finish portrait, commercial and Kodak work. L. W. Fitzgerald, Hot Springs, Va.

WANTED—Lady of wide experience and pleasing personality to take charge of a high-class photographic studio. Must possess artistic ability and the art of selling. Address W. G. M., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—First-class retoucher, etcher, also useful in operating, desires steady position. Twents years' experience. Studios that use films preferred. "Photographer," 195 South Third Street, Brooklyn, N. Y.

POSITION WANTED—Young lady would like position as studio assistant; experienced in printing and retouching. Western New York preferred. Address Box 1045, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Student of Southern School of Photography desires position as all-around lady assistant. O. Mason, McMinnville, Tenn., care of J. B. Brown.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio, located on historic Pennsylvania Avenue in the elite hotel district; fully equipped; doing nice business. Reason for selling, have other interests. J. E. Barlow, 1213 Pennsylvania Avenue, N. W., Washington, D. C.

SELL, TRADE OR RENT—Photo studio, best location in Cleveland. Established 20 years; retiring April 1st. Cheap for cash or trade. Webb, 717 Euclid Avenue, Cleveland, Ohio.

FOR SALE—Well located ground-floor studio; city of 9,000. New 8x10 camera. Welzl portrait lens and 8x10 B. & L. Protar; View outfit; enlarger; three stone tanks; ten backgrounds; chairs, etc. One agreeable competitor. No coupons. Views and floor plan furnished inquirer. Overhead \$50 per month. Price \$1,600. Jas. A. Stimson, Chippewa Falls, Wis.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Two Graflex Cameras, 3A and 5x7 Auto, cases and accessories; \$85 and \$75 respectively; correspondence solicited. Guy B. Churchill, Fort Fairfield, Maine.

FOR SALE—Bargain price, brand new Burke & James Universal 400-foot Motion Picture Camera, with or without new tripod. Write, or see Arthur White, Zarephath (Bound Brook), New Jersey.

MAKE PERFECT AUTOCHROMS—Ability to make and show meritorious color photos is a pleasurable asset. My method assures success and eliminates costly, disappointing experimenting. Instructions and formulas the result of 12 years' experimenting and experience. Write for particulars. Will Rounds, Autochrom Expert, 112c First Street, Lowell, Mass.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

ESTABLISHED 1864

The PHOTOGRAPHIC JOURNAL OF AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

*The Standard Photographic
Magazine of America
for the past 60 years.*

\$2.00 PER YEAR 20 CENTS A COPY
Foreign Postage, 50 cents extra.

SAMPLE COPY
FOR A DIME

FRANK V. CHAMBERS, *Publisher*
636 S. Franklin Square - Philadelphia

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions
have been sold as high as **\$100.00**.
It has been reprinted in a limited
edition of only 1000 copies. *Will
you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS
636 Franklin Square, Philadelphia

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor Scientific American

*Flexible Cover 507 pages, gilt edged
Profusely illustrated*

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

*"A Manual full of good wholesome material
and a valuable reference book for every member
of the profession, big or little."*

How to Make a Studio Pay

BY **FRANK FARRINGTON**

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

A NEW BOOK

THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written
on work with the Air Brush, especially as applied
to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as one of the most expert workers with the Air Brush in this country, and the series of 32 illustrated lessons, which forms a considerable portion of the book, is the most detailed and carefully worked out course of instruction that could be imagined. With the help of this book any photographer can learn to use the Air Brush.

In addition to the comprehensive series of lessons, there are seven chapters on coloring with the Air Brush, a very valuable addition to the book, and something not heretofore found in print.

FRANK V. CHAMBERS
636 S. Franklin Square Philadelphia

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 817

Wednesday, April 4, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	419
Unity in Illumination in the Portrait	422
Location and Figures (C. H. Claudy)	422
Convention Dates	424
Illustration by L. L. Higgason	425
Association News	426
Our Legal Department	427
"Genre"	428
Prize Competition	429
International Photographic Arts and Crafts Exposition	430
Leaves from My Note Book	431
Don't "Brush Up" (Mrs. H. H. Denison)	432
Management of Drapery Folds in Portraiture	436
O-M-I Convention	440
As We Heard It	441
Classified Advertising	442

Editorial Notes

Little Nemo, in the play "Captain Nemo," used an expression, "I think I talk too much," which may be applied with truth to the editorial in Abel's for March 10th, 1923, in which the claim that Abel's has been published continuously for "just nineteen years." This is not the truth.

The final issue of *The Photographer*, which had a tottering existence for several years, appeared on October 15th, 1907. The paper was bought by the publishers of the BULLETIN OF PHOTOGRAPHY from the receiver in bankruptcy, and a clear title given. In the latter part of December, 1907, the present Abel's was started—and its existence is but a trifle over fifteen years.

The BULLETIN OF PHOTOGRAPHY is still the oldest photographic weekly in America, and has been published continuously since August, 1907.

These little perversions of truth are annoying, but it is just as well to be plain spoken and above board in business dealings, and this is a good time to remind our *non-ethical* confrere of the fact.

✱

The Affiliation of Photographic Societies (English) recently held a dinner. The Affiliation comprehends 200 societies joined up, so to say, to the Royal Photographic Society. It was claimed that these 200 British Societies are six times the number of similar societies in the United States, of course. But in "God's Own Country" every drug store performs the functions of an amateur photographic society. As for dealers their name is legion. And one little publication here circulates 300,000, weekly. The Professional Photographers' Association of Great Britain is probably, however, the largest photographic society in the world. It has, we read, going on for 3000 members.

✱

The value of photography in judging credit risks was the subject of an address by Mr. A. E. F. Weston, Credit Manager, L.

Dannenbaum's Son and Company, recently delivered before a trade association. He makes it a rule that with every new order sent in from far off countries, salesmen must forward a photograph showing the outside of the buildings and also interior views. These give him an idea of the size of the house being dealt with, and condition of the stock, and enables him to judge of the calibre of the firm. The greatest advantage of all is that he is able, by the use of a reading glass, to pick out the names or trademarks of other houses shipping to this particular customer.

✱

This shrewd business man traces other advantages to a careful study of these commercial photographs. Said we not truly, in recent Editorials, that photography is of incalculable service in all fields of human endeavor if it be intelligently used? In his recent *World's Work* article "The Camera's Gift to Man," the author, Mr. Edward E. Slosson, if anything, under rather than over estimates the value and preciousness of those gifts.

✱

Ray Lankester, F. R. S. (no "P." here), has discovered engravings at least 25,000 years old. The action of light may have conceivably interested people in those times. To quote Shaw, "You never can tell."

✱

Mrs. Standiford-Mehling, photographer of Cleveland, Ohio, makes the BULLETIN OF PHOTOGRAPHY feel pleased with her and all things. She writes so appreciatively in the *Cleveland News* of portrait photography that it reads like an inspiring incentive to others to go and do likewise, *i. e.*, start a studio and succeed, as this lady did. She mastered the principles of her subject in a studio, then she fitted up a studio in her own house and photographed her friends. Next she launched out into studio work, sold the business at a profit, and now has her Cleveland business on a sound basis. She specializes in pictures of middle-aged women, but of course does not disdain all kinds of sit-

ters. Her studio is described as being artistic and harmonious in effect. We like to read these optimistic interviews.

✱

Newark (N. J.) is justified in pluming itself on the antiquity of its Camera Club, and the fact that the Reverend Hannibal Goodwin has bequeathed his name to the city. But it is erroneous to attribute to Mr. Goodwin credit for "the great invention of the film." This is a vague phrase at best and it appears in the Newark *Star-Eagle*. Mr. Goodwin was a patentee, and not an inventor of the film. The pioneer work in the matter was done long before Mr. Goodwin turned his attention to it, although we are not desirous of detracting from the credit that was his due. And we assuredly do not grudge his connections the material reward of the reverend gentleman's labors. But it is a gross terminological exaggeration to assert that he was the inventor of the film.

✱

Hart & McCarthy, 230 N. Phelps St., Youngstown, Ohio, are clever advertisers. They send the BULLETIN OF PHOTOGRAPHY a 4-page folder, on the outer cover of which is the photograph of a lovable looking little child and the sentence, in words, "How do you like my photograph?" Inside the folder Hunt & McCarthy say what they have to say in plain and simple language. Youngstown would be hard, indeed, to move if it didn't fall in its thousands for Hunt & McCarthy's lure. As it is, H. & M. have recently moved to an enlarged studio. They make no cut-rate offers and sell no coupons. Their work is offered on merit alone. This is as it should be.

✱

"Raps photography today . . . No progress since the Daguerreotype," says E. J. Steichen, are the scarehead lines in a recent impression of *The New York Times*. Mr. Steichen, it seems, does not like soft focus lenses or fuzziness, and urges a return to sharp pictures. "Take good photographs," he says, "and the art will take care of itself." All of which is very good,



Hart & McCarthy Studio
Youngstown, Ohio

so far as it goes, only we do not think that many will agree with Steichen that there has been no progress since the Daguerreotype days. *Si non progresso, retrogresso*. If you don't move forward, you go backward; therefore, according to the Steichen reasoning, photography hasn't merely stood still, it has gone backward. Which, as that terror of youth, Euclid, observed, is absurd.

✱

The "Radio scare" has broken out in photographic circles: amateur photographers, professional photographers, movie makers and exhibitors are, some of them, shivering in their shoes lest the new fad

should put them behind the times. Photography, in the eighty-five years of its practicable existence, has survived much competition. The phonograph has not adversely affected it, nor has golf perceptibly diminished the number of amateurs. And the movie, if not now provocative of such acute dementia americana as a few years ago, seems to be doing very well. The fact of the matter is, these things have all become necessities of life and mankind takes them in the proportions dictated by common sense. Besides, radio, like aviation, was inevitable, and fills a gap that has been open for many years.

Unity in Illumination in the Portrait

In portraiture, we may have the model either illuminated by management of the light, so that, while emanating from a single source, its scattered radiation sufficiently illuminates the shadows, or we may produce quite as effective work where two or more sources of light are indicated.

In an analysis of any well-conceived system of portraiture, it is discovered that the charm is traceable chiefly to the unity of the illumination.

Where a single source is employed, it must be made apparent to the observer whence the light comes. If not evident, the illumination confuses perception. When supplementary lights are employed, they must always be in subordination to the dominant light, and the effect of each, as well as its direction, must be duly considered.

That is to say, there must be a coherence in any scheme of illumination; for if the model has been deluged with unmitigated flow of light, all repose in the portrait is destroyed, and there is no expression possible.

Strong illumination of the head is sometimes indulged in by the artist, and if he has ability in lighting and judgment in differentiation of light and shade, fine effects are possible, but the photographer not artistically endowed generally makes a sad thing in such divagation from the usual methods of lighting the head.

Even when the artist succeeds in getting something novel, something strange, or even effective from some accidental accordance with the particular subject under treatment, the portrait, though acceptable to the client because he or she may be attracted by the novel and unusual effect, there remains the unsubduable suspicion that the work is not the true "counterfeit presentment" of themselves.

They trust implicitly to the superior artistic judgment of the artist, fearful to candidly

express opinion for fear of confession of want of artistic perception. It is only when some other artist points out the inconsistency of the lighting that the falsity is manifest. It is most excellent to be original, but one should not try for it and rest satisfied when they make only what is abnormal.

The way to failure is in the way which leads to eccentricity in illumination. The simple rendition of what is true to nature is a safer course to originality. It is the road to new discovery.

The mind of the artist, whether painter or photographer, must instinctively take note of the various phases of illumination in bringing out the character and individuality of the model.

It is not such an extraordinary feat to paint or photograph the human face with due regard to illumination, but it is something other to know how to manipulate the light to translate the soul of the sitter mirrored in the countenance.

The objects of the artist's study are the ordinary things of nature, but the power of perceiving beauty in common things is a gift of the imagination.

This is the reason why *one* is an original, the *other* a copyist.

We must not rest content with possession of mere skill in getting good effect with light, but we must make the effect the expression of our conception of what to us is beautiful, and this will be convincing because it is genuine.

Location and Figures

C. H. CLAUDY

"Where shall I locate?"

Every young man who starts out in the photographic profession has to answer that question in one way or another. Unfortunately for him, it's the "other" way he usually uses! He locates where he lives, or where he has been employed, or where he gets a chance, or in a town he "thinks" will be good.

His "think" is really "hope," but he doesn't know it.

Any sensible man beginning the practice of photography will know how much capital he has, what sort of a place he is going to run, and has a definite figure in his head of what his overhead will be.

He also knows what he wants to charge for his work.

The difference between his charges, multiplied by his orders, and the overhead, represent his income.

But the sensible man often doesn't go further and try to find out whether the town where he will locate will support the kind of an establishment he proposes to set up. Yet such figures can be obtained.

It is reasonable to suppose that when a photographer has the business of one member of a family, he is more apt than not to get the rest of the business. The average American family has between four and five members. Every one customer, then, is potentially five customers. Some people are photographed every year, some every five years, some once in a lifetime. For purposes of figures, let us put it that each person is photographed once in five years. Any one customer, then, can be considered as a yearly asset, since he or she is a member of a family of five. Remember, we are speaking of nation-wide averages, not of any one person or family.

The average order in any one town differs from that in another town, depending on the kind of town, the kind of business, the money and the state of education. But let us make a stab in the dark and say that the average order is twenty dollars.

If, then, a photographer can count on one thousand customers in one year, at twenty dollars per order, he has a gross income of twenty thousand dollars. If his overhead is one-half that, he can count on an income of ten thousand dollars.

Were these figures facts, instead of fancies, it would mean that every town of two hundred families, or one thousand people, would support one photographer in luxury.

As a matter of fact, it will do nothing of the kind.

The photographer in the town of one thousand people who makes ten thousand dollars a year is . . . well, he isn't!

The reason is that people are not photographed once a year, and all people are not customers of photographers and the average order is not twenty dollars!

But those figures show the principle which must be followed in getting a location.

First, what is the population? Second, what competition is there? Third, what prices will they pay? Fourth, what will it cost to run the business? Fifth, what is the state of mind of the population regarding pictures; are they undersold or oversold?

A town with a population of ten thousand people and three photographers already located means that, if you locate there, there will be four to divide the prospects. Each of you has twenty-five hundred possible customers—supposing you get your share.

If you get one in ten the first year, or two hundred and fifty customers, you are doing well. If their average order is ten dollars, your total income is \$2,500. That is not more than overhead, leaving nothing for your work. Obviously, then, you must either get more than one in ten, or get more than ten dollars per order. Or you must locate in a larger town, where there is less proportionate competition.

Do you know that there are in the United States one grocery store for every 218 people? One general store for every 710 people? One shoe store for every 745 people? One automobile dealer for every 166 licenses issued? One automobile repair shop for every 167 licenses issued?

The country has all the groceries, shoe stores, general stores, automobile dealers it needs. That doesn't mean the new ones will fail, because dealers of all kinds go out of business all the time as new ones come in, and the country grows. It does mean that if the number were doubled, they'd all starve!

Look before you leap. Consider well

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

**M. S. BRIDLE, THE PHOTO-
ENLARGER**
1034 ARCH STREET, PHILADELPHIA

FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection
with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY
110 WEST 32ND ST., NEW YORK

Pictorial Photography in America

1922 Edition—Price, \$3.50

Besides the 76 pictures giving representation of the work
of the exponents of Art in America, the book is also made
interesting by the well-written papers on photo art.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet
(free) on choosing a vocation and
the exceptional opportunities Photo-
graphy offers you.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern
equipment. Day or evening classes. Easy terms.

Call or write for **Catalog No. 65.**

N. Y. INSTITUTE of PHOTOGRAPHY

NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

whether the population of the town where
you would locate is standing still, growing
large or growing smaller. Look at the num-
ber of competitors you will have. Consider
the question of amount of help you will
need in the light of the population and the
possible customers you may get. Look
strictly to the matter of rent and taxes, that
you may know exactly what your overhead
is going to be. Try to decide, not on a basis
of "think" (which means hope), but of
"know" (which means some hard digging)
whether or not the proposed location is a
good one.

Go to the Chamber of Commerce and the
Board of Trade for figures, and believe the
figures. But throw their enthusiastic
assurances in the trash pile, where they
belong. No business was ever a success
because some other man assured you that
it was bound to be one. No business man
ever made money because a commercial
organization was positive that you could not
lose!

And lastly, consult the banks! A banker
has a quite uncanny way of estimating a
business which is strange to him. And
when a banker learns that a prospective
depositor is also to be a borrower, and that
a new business is to be started and run
partly on the bank's money, he will give that
best of all advice . . . advice grounded
in his own selfish interest!

✱

Tragedian (grandly)—"I have played before
the crowned heads of Europe!"

Saxophonist—"Poof! I play before the bobbed
heads of New York."

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
P. P. S. of New York	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.	June 26 to 28	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 18 to 21	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich-Ind.	West Baden, Ind.	August 28 to 31	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	September 24 to 27	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	Postponed	Fred H. Smith, Ida Grove, Iowa.
New England	Postponed	Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States	Postponed	Postponed	L. L. Higgason, President, Asheville, N. C.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.



N. Brock

Photo by L. L. Higgason
Asheville, N. C.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

The new secretary wishes to thank the officers and members of the Association for the kind assurances of support and co-operation he has received during the past week or so. He also wishes to thank former Secretary Cook for the manner in which the affairs of the office have been turned over and the assistance and explanations of detail matter that Secretary Cook has given him.

The members can rest assured that the office will endeavor to do its utmost to carry on the program outlined by the Board, at the June, 1922, meeting.

Arrangements are now under way to open the National executive offices in Washington, D. C., where all matters with regard to the "Greatest Convention of All," July 15th to 21st, can be personally attended to by the Secretary.

Office files and most of the office material have already gone to Washington and an office will be opened within a few days. The Secretary asks the members to allow him a little leeway on correspondence which may be delayed for a short period.

In connection with Secretary Cook's resignation to take effect March 15th, it may be of interest to the members to look over his detailed financial report of the activities of the P. A. of A. from September 1st, 1922, the period in which he acted as secretary, to March 15th, 1923, and the report follows:

Financial Report of Secretary Cook, June 26, 1922, to September 1, 1922, as per Treasurer's Reports on file, and from September 1, 1922, to March 15, 1923.

RECEIPTS

Balance in Bank, per Treasurer's Report, July 1, 1922.	\$1,880.66	
Deposited by Treasurer from J. C. Abel, July and August	402.65	
Deposited by Treasurer from J. C. Abel, Sept. 5, 1922	32.83	
Deposited by Treasurer from Secretary Cook, as per deposit slips "A" and Nos. 1 to 39, inc.	7,761.28	
Checks mailed Treasurer by Secretary Cook on March 15, for which no deposit slip has been received.	15.00	
<i>Total Receipts.....</i>	<i>\$10,092.42</i>	<i>\$10,092.42</i>

EXPENDITURES

J. C. Abel, July, 1922, salary and office expense.....	\$375.00	
Arthur Bacon, expense to Cleveland, National advertising campaign expenses, etc.	125.00	
Expended from July 8, 1922, to March 15, 1923, Vouchers Nos. 100 to 215, inc....	7,231.13	
<i>Total Expenditures.....</i>	<i>\$ 7,731.13</i>	<i>\$ 7,731.13</i>
Balance to credit of P. A. of A.		\$ 2,361.29

RECONCILIATION

Balance	\$ 2,361.29	
Less item of \$10 for Winona Lake Scholarship, erroneously credited to credit of general account (See Voucher Stub No. 190, Deposit Slip No. 28, Gen. Acct.) This item has been deposited in the Winona School Account	10.00	
		\$ 2,351.29
Less, 60c, included in Deposit Slip No. 34 and deposited and credited on Voucher 201 to credit of general account; of which 60c Secretary Cook has no record. ....		.60
Balance in hands of Treasurer to credit of P. A. of A.		\$ 2,350.69

On September 1st, 1922, there was practically no balance to the credit of the Association on account of the fact that bills amounting to the whole of the balance in the treasury were facing it. At the present time, with the exception of current bills and salary of Secretary Cook from March 1st to 15th, there is a credit as shown above of \$2,350.69 in the Association treasury. This speaks volumes for the careful manner in which President Diehl, the Executive Board and Secretary Cook have tried to reduce expenses and build up a balance to the credit of the organization. The following is an itemized statement of expenditures prepared by Secretary Cook:

STATEMENT OF EXPENDITURES
June 26, 1922, to March 15, 1923

Secretary's salary and office expenses:	
J. C. Abel, July, 1922, salary and office expense.....	\$375.00
Albert J. Cook, salary and office expense, September 1, 1922, to February 28, 1923.....	1,531.96
June, 1922, Board meeting, Cleveland, Ohio	430.00
Representation at Amalgamated Conventions, 1922	117.47
Advertising Committee expenses, personal solicitation, circularization, etc.	221.50
Printing and postage, including mailing of Annual, 1922.....	1,292.97
Executive Committee Meetings, 1923..	226.78
Brass membership plates.....	195.32
Subscriptions to <i>Abel's Photographic Weekly</i> and <i>Bulletin of Photography</i> to members	405.50
Electrotypes for members.....	18.30
Extra clerical help.....	178.15
Express and telegraph.....	68.77
Officers' Contingent Fund.....	171.65
<i>Total</i>	\$5,233.37
Bills contracted previous to Secretary Cook's taking office and paid by this administration	\$1,226.14
Cost of Annual for 1922, excepting therefrom \$148.32 in postage, etc., included in "Printing and Postage" above set forth.....	1,082.09
<i>Total Expenditures</i>	\$7,731.13

A CONVENTION BOOSTER SUGGESTION

This office is beginning to receive copies of the vanguard of various Convention boosters in the way of envelope advertising. A small insert in the lower left-hand corner gives the time and place of the Convention

and is an excellent manner in which to keep the affair before the public and the members of the organization. We appreciate the assistance this form of publicity will give to the success of our Convention in Washington, D. C., July 16th to 21st and heartily recommend its adoption by all members of the P. A. of A. The expense of having a supply of envelopes printed in this manner will hardly increase the expense very much and will place you among the "live ones."

Our Legal Department

Dear Sir:

I have always enjoyed your "legal helps," published in the BULLETIN OF PHOTOGRAPHY. The one appearing in the March 14th issue, came so close to home, that I take the liberty of inquiring if a verbal contract is as binding as a written contract.

Last summer I engaged eleven tons of coal, five to be delivered at my home and three at the studio, for which I was to pay eight dollars a ton. I paid him (the dealer) \$40.00 when I placed the order, and he delivered the five tons, as instructed, but has never sent any to the studio.

This coal is selling now from \$12.00 to \$13.00 a ton.

When I asked the dealer why delivery was not made at the studio, he said when the coal came there was so much "slate" in it he knew I would not like it.

I furnished the studio needs from another dealer, at \$12.00 a ton.

I would like to know what my rights are, in a situation like this, in order to protect myself in the future.

R. H. F.

Dear Sir:

Replying to yours of the 14th your verbal contract for coal is as good as if it had been in writing, except that it is harder to prove. Fundamentally, if a coal dealer takes your order for so much coal at such and such a price and fails to deliver a part of it, you can

go into the open market and buy enough coal to make up the default and charge him with any excess which you may have to pay over the contract price. In such a case, however, you should make at some time a final demand upon him to deliver and should give him notice that if he does not deliver, you will satisfy your wants in the open market *at his expense* for the *excess*, if any has to be paid. You do not say whether you did this or not.

E. J. B.

✱

"Genre"

We have been publishing an advertisement for photographic pictures, suitable for illustrations, the response to which has not supplied the character of work adaptable for this special purpose.

Our caption was "Genre Competition"—which may possibly have been misleading, from a lack of conception of the meaning of "genre"—hence we have changed it—new closing date is now May 28, 1923.

The offer is a generous one—eighty-five dollars—and we feel confident, from judgment of the good work we are in receipt of for our publications, that some are holding back, fearful that their pictures do not come within the category "genre."

"Genre" is an art division of considerable latitude. Almost all pictures could be included within its range, except pure landscape, sea pictures, portraiture pure and simple, and still life—flowers, fruit, game, etc.

Whatever province of the pictorial undertaken, however, it is incumbent upon the artist to bring out in his composition, forcibly, some particular incident or motive, or, as some put it, make the picture tell a story or illustrate some topic.

The topic or story may be a very ordinary one; the chief thing is to tell it well graphically, in terms of good art. It must appeal most of all to the artistic vision, not to the literary sense. It is a tale told with lines and lights and shades, instead of words. So you see landscape and por-

traiture could be used, provided they are accessory to the main topic and not the main purpose of the picture. Landscape would be genre, when the figure or figures are of considerable size relative to the space included in the picture. Peasants doing farm work, or in portraiture a girl at some domestic work. Genre photography, therefore, has for its chief characteristic that it deals with the ordinary world about us, finding scope and purpose in the incidents of every-day life. Child-life ought to furnish an abundant resource for genre pictures.

The modern painters and illustrators can give you excellent means of study for incident and grouping and arrangement—pictures of child-life from Millais, Holman Hunt and Mrs. Allingham's Fairy Tales. And do not forget Kate Greenway's delightful studies of children; and then there are the artistic post cards on almost every subject adaptable to genre pictures.

Remember, the great feature is to have the picture expressed in terms of art, so as to have a good decorative effect, not vague impression, or presentation which requires a literary commentary to elucidate what it means. Tell the story clearly in art terms.

✱

At the Convention of the Missouri Valley Photographers' Association, held in Kansas City, Mo., March 19th to 22d, officers were elected for the coming year as follows: O. S. Conkling, St. Louis, President; Clarence Gale, Beatrice, Nebr., Secretary; Miss Jeannette Bahlman, St. Joseph, Mo., Treasurer. Claude J. Fennel, Columbus, Nebr., is retiring president.

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia

\$85⁰⁰ IN CASH FOR YOUR SNAPSHOTS!

Don't be bashful and don't be your own judge.
The picture you are holding back might
please others and win a prize.

COMPETITION OPEN TO EVERYBODY

1st Prize	\$50.00
2nd "	25.00
3rd "	10.00

with the privilege of buying at \$5.00 each, other subjects,
if agreeable to the owner of the negative.

CLOSING DATE EXTENDED TO MAY 28, 1923

Make your pictures tell a story—human interest preferred

All pictures can be included except pure landscape, sea pictures, portraiture pure and simple, and still life—flowers, fruit, game, etc.

THE RULES

❑ No print smaller than 4x5 will be considered. If it is larger, we prefer to have it. The larger the figures, the better chance you will have.

❑ Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

❑ Don't send particulars as to how the prints were made; we want results only.

❑ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Competition."

❑ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become our property.

Address all packages **"COMPETITION"**

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Four Cash Prizes will be awarded for each class of work—
Amateur and Professional. Write for entry blanks, etc.*

This will be the largest exhibition of Photography and Photographic Apparatus ever shown.
Some of the most prominent American and European manufacturers have secured space.



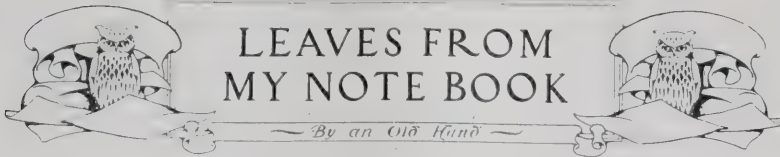
For further particulars regarding contests, rates for space, etc., apply to the
executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336



"I am very glad to know," writes a Vermont friend, "that you have located in Philadelphia. The reason I am glad is because you will be in a better position to get me on the Music Committee of the Sesqui-Centennial Exposition." The connection between photography and music is not obvious. One deals with light effects, the other with sound effects; but I will do my best for my friend, or anybody else, after I have taken care of myself. For I have already selected a nice, cosy, conspicuous spot in the limelight of 1926, wherefrom I can say to all and sundry, as Marshal MacMahon remarked in 1875, *Je suis, je reste*. In English, I'm on the job.

✱

The onlooker sees most of a game. The Sesqui-Centennial Exposition, the S. C., or by whatever name it is known, will be an outstanding event not merely in Philadelphia's history, or that of America, but of the entire world. New York had a Hudson-Fulton celebration in 1909 which evoked tremendous public interest. The celebration was, however, only inspired by the reactions of discovery and invention. But in 1926, those who are living will be able to say: Every day in every way we are getting farther and farther from the tyranny of despotism, feudalism, medievalism, diabolism and any old kind of ism. We are free sons and daughters of God.

✱

Now, this isn't a sermon, but a reminder, well in advance, that photography (which won the war, *i. e.*, pointed out the way, like sign posts on a country road), will make the 1926 Exposition a success and that without photography it cannot possibly be a success. A nod is as good as a wink to a blind horse. My Vermont friend, shrewd Yankee that he is, knows this. Oddly

enough, Philadelphians do not, at present, seem enthusiastic over the idea. But then—we go abroad to get news of home. What Vermont says today, the rest of the world is also saying: peace will be enthroned in 1926, and there will be no Hohenzollern maniac to disturb it.

✱

I'm just old enough to have read of the Philadelphia Exposition of 1876, but in those days only wet plate photography was extant and newspapers and books were illustrated by woodcuts and stereotypes. Telephony and wireless were unknown, electricity and steam were undeveloped; telegraphy and many other conveniences were in the making. Poor old Germany was entering upon her brief period of predominance, and America, under Grant, was just striking that path of industrial and commercial expansion which has known no serious interruption to its amazingly wonderful progress. Those were the days when, to quote Gladstone, trade began to advance "by leaps and bounds." And along came photography, the recording angel of human progress, to help the forward movement.

✱

Now, you see if I'm not right in what I say about the Sesqui. What remains, outside Philadelphia, of the 1876 Exposition but its records, printed and illustrative? The New Zealander across the Pacific can turn to those records in the library at Auckland (N. Z.), so can the Briton in the British Museum, London. But how meagre they are by comparison with what will be available in 1976 when the Bi-Centennial will be celebrated—as of course it will be! For the next one thousand days, the photographer and the printer will be busy in Philadelphia about the business of making

SOMETHING TO CONSIDER FOR APRIL:

Your salesroom is the eyes of your business.

Your Samples should be changed.

They grow old and lose their *Selling Punch*.

Go after more business—Send in negatives for some New Snappy Samples.

COLEGROVE BROTHERS, Inc. - - 774-76 Main Street, Buffalo, N. Y.

this Sesqui Exposition, and the man in New Zealand and the man in London will be kept apprised of what is done, day by day, in the creation of the materializing Exposition. Type will tell him and photography will show him.

✱

Photography in 1874-75 and 76 could not tell him, for the simple reason that there was no photography worth speaking of to be availed of for the purpose. Half a century has made the difference that is known to every man and woman of fair intelligence. And won't the movie men be busy? Of course, President Harding will open the Sesqui. And the descendants of George III should be present—or some of them. The photographer will have a fine time for making portraits and groups. It was so in the Paris Exposition of 1900, the last great European Exposition that I attended. I would advise every reader of *The Note Book* to assume his thinking cap and see where he can fit in this great event.

I hope to have many other opportunities of referring to the Sesqui, and of taking an humble part in promoting its success. It is, I submit, fortunate that the Exposition has three such seemly publications as the *Bulletin of Photography*, *The Camera*, and *The Photographic Journal of America*, to arouse interest in the photographic aspects of the enterprise, and to maintain it before the vast industries that pivot on the camera, the lens and the sensitive surface.

✱

Don't "Brush Up"

MRS. H. H. DENISON

Who, Photographers? Certainly. For whether you consider your work classifies you as a professional man or a business man, there is a better way, and that better way is, "Keep up!"

To reach the place where you feel that you must "brush up," you must have let yourself become rusty and dusty. Don't let's do it. But if we have already done so,

GRAF SUPER LENSES



The Utmost in Quality

The Graf Variable Anastigmat—"The Inevitable Lens"

THOSE WHO USE IT:

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguiere

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

let's give ourselves such a "brushing up," once for all, that we will desire never to repeat the operation; then let's "keep up."

But how? Doesn't it take time and money? Yes, a little of both, but not a great amount of either. The greatest thing required is the willingness to put *every minute that would otherwise be wasted*, into self-improvement. As to the money, if you really want it, you will find it somewhere.

Some fail to grasp how much self-improvement may be accomplished in odd moments. A Sunday School teacher, a college girl, remarked to another teacher, "How I wish I had time to memorize so much of the Bible and so many poems and facts as you do!"

Then the mother of four explained that she was able to find several hours a week each for the memorizing of poems, the Bible, and other worth-while writings. The poems were learned during the dishwashing periods (of which there were several hours a week), with the poem pinned upon the curtain of the kitchen cabinet above the dishpan. Facts worth remembering and little gems of thought were also thus learned.

On ironing day, the Bible was laid upon the end of the ironing-board. Not only verses, but whole chapters were thus memorized. And so she found time! We always find time for the things we sincerely desire to do.

And money! Will you promise not to smile even ever so little if we tear a page from family history and read it to you?

The "Boss" wanted a bigger library of photographic books, but how about getting the price? He had always had a horrible aversion to having another man swing a razor over his face, so he decided that the "whisker money" he thus saved by doing his own shaving should go for photographic books. Now a nice little photographic library of some three hundred books graces the corner of the home library, while the necessary reference books are to be found at the studio.

Only Two Weeks Off!

April 17-18-19, 1923

Eighteenth Annual Convention

P. P. S. of N. Y.

Send three prints to Carl K. Frey,
Utica, N. Y.

Attend Opening Session.

Win a Prize.

F. E. ABBOTT, Secretary

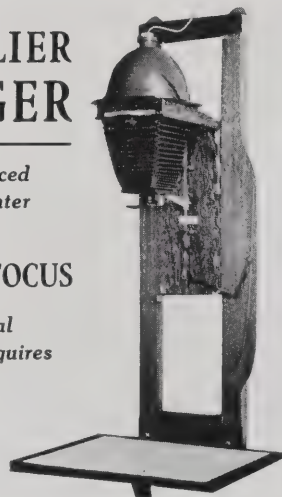
THE CALLIER ENLARGER

A Medium-Priced
Projection Printer
of Merit

ALWAYS IN FOCUS

Works in Vertical
Position and Requires
No Floor Space

Has simple,
efficient
diffusing screen



Supplied complete with SPECIAL Wollensak Series II, Velostigmat $f4.5$ Lens, 250- or 400-watt lamp, connecting cord and foot switch, ruby glass that swings in place to permit placing paper while light is on, two metal sheets for holding paper on copy table which accommodate the 8x10, 7x11 and 11x14 sizes. Enlarges from 5x7 and smaller negatives.

Price, complete, \$225

SOLD THROUGH DEALERS ONLY

THE CALLIER ENLARGER, Brush, Colorado

HAMMER PLATES

stand every test and hold the record of superiority in speed, reliability and interpretation of color-values.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

There, you did smile! But it was such an understanding little smile that we just imagine it reminded you of some similar page in your own family history.

As to what you should study in order to "keep up," perhaps current photographic magazines should be mentioned first. Subscribe for those best suited to your own business needs, and read them thoroughly. These not only keep you in touch with the new things in photography, but are also a constant source of inspiration. You will also find that many of these magazines are well worth binding to be kept permanently in your library at hand for further study.

Of books, get first, perhaps, a good "working library," books of how to rightly do photographic work and run a studio. If you feel yourself short on knowledge of negative-making, or printing, or retouching, or any other one particular thing, you can find helpful books along any of these lines. Get them, and overcome the weak points in your work. You will make back many times the cost of such books by the saving of time and material as you overcome these weaker points of your working system.

It is also well, perhaps, to add a few books on general business management, especially if you are blessed with a very artistic temperament. It sometimes helps the "bread and butter" side of the question.

Then, you will need the inspirational books, the books of real art. These books counterbalance the sometimes present feeling that the only side to photography is the "bread and butter" side.

Fill your bookcases as full of these books of inspiration as your "whisker money" will allow. Life without the inspiration is a gray affair indeed. But, remembering that "Self is the only prison that can ever bind the soul," let us push open the gateways of life that lead to avenues of greater things. And perhaps no gateway to happiness and success is more easily opened than the gateway of self-improvement through books and study.

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT AND VIEW CAMERAS



Our Bargain Catalogue M contains things that the professional photographer needs.

Send at once for your copy.

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

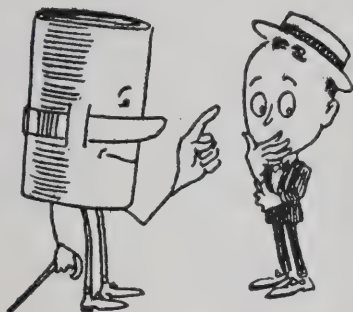
10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA CO.

124 M., So. Wabash Ave. - CHICAGO, ILL.

THE HOUSE THAT SHIPS PROMPTLY



MONEY TALKS

when it comes to getting
good values.

Gross
Mountings

cost so little, considering the
quality, that a fat pocketbook
will be your share if you use
them. Ask us about

Gross
Mountings

We'd like to show you what
we can do for you in

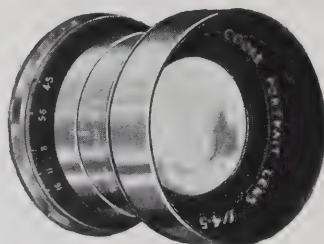
Design, Price,
Quality and Service

We're prompt with our orders.



325 TO 327 SUPERIOR STREET
TOLEDO, OHIO

Read what a
successful photographer
says about

TAYLOR-HOBSON
COOKE LENSES

*"I have used every make of lens
in the past twenty-seven years, but
the Cooke Portrait Series II f4.5
is my choice of them all as an all-
around studio lens."*


This is indeed a master lens,
in the hands of a master crafts-
man. The diffusion arrangement
produces that delicate softness
so essential in high-grade por-
traiture.

Send for a Cooke catalog and
select the lens you require.

Cooke Lenses are sold by
the leading photo-supply dealers
everywhere.

Burke & James Inc
CHICAGO NEW YORK
Sole Wholesale Distributors
For U. S. A.

CHICAGO: 240 E. Ontario Street



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City 22-49

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

Management of Drapery-Folds in Portraiture

I am looking at a copy of Chapman's translation of Homer, illustrated by Flaxman's sculpturesque designs; I hardly know which the more to admire, the vigorous and rhythmic lines of the English poet or the way in which Flaxman gives expression of life and suggestion of movement to his flying and running figures, at times poised in air or cutting through space with extreme rapidity, or in solemn rest.

What causes this characteristic effect?

It is simply by the skillful management of the drapery and its adaptation to the manner of the pose of the figures.

In certain features, photography is more analogous to sculpture than to painting, and the treatment of drapery is one of them.

Greek sculpture furnishes many invaluable suggestions to the photographer for disposition of the drapery about the human figure; but there are also many applicable suggestions derivable from the painters.

But the trouble is that the photographer does not always imitate consistently; for instance, we frequently see photographs of human models to present some classical piece of sculpture, representing a figure in repose, with the drapery clinging about the lower part of the body, so that the observer is at a loss to understand if the figure is resting, why are garments about the lower limbs shown in a tense condition, while the upper garments, by the placid folds indicate rest?

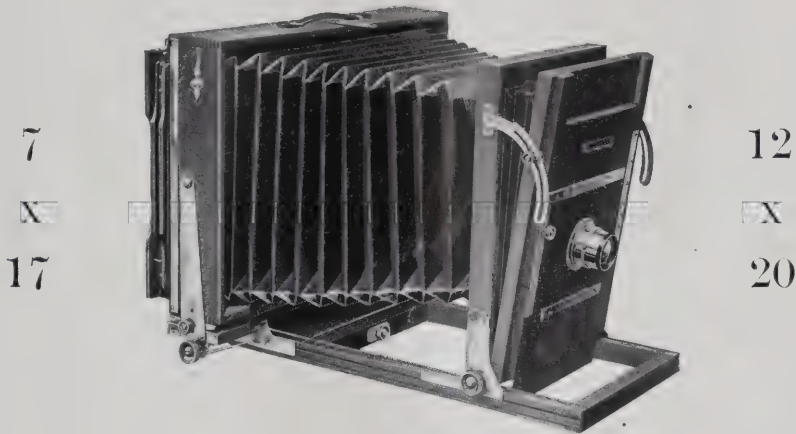
When a Greek sculptor represented a statue in repose, the amplitude of the folds of the drapery concealed the figure. So it is necessary to study the drapery in association with the motive to be expressed.

It is not advisable to make direct copies of statuary by using living models. The statuesque photograph savors too much of the sensational. There is abundant opportunity for expression of artistic taste and feeling in our modern every-day life.

Why make abortive attempt at Dianas,

F. & S. Banquet Camera

An Unusual Camera for Unusual Work



As well suited to the photographing of gardens and extensive grounds, architectural and commercial subjects from elevations, bird's-eye views of factory buildings, large groups, and other difficult outdoor subjects—as well suited for these as for banquets and other large indoor gatherings. In fact the “Banquet” is both an outdoor and indoor camera that will broaden the scope of the commercial photographer's possibilities.

See it at your Stock House

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | |
|-------|---------------------------------------|
| No. 1 | Modern Lenses (1899) |
| 3 | Hand-Camera Work |
| 6 | Orthochromatic Photography |
| 7 | Platinotype Process |
| 8 | Photography at Home |
| 11 | Developers and Development |
| 13 | Photographing Flowers, etc. |
| 14 | Street Photography |
| 15 | Intensification and Reduction |
| 18 | Chemical Notions for Photographers |
| 23 | Photographic Manipulations |
| 25 | Landscape Photography |
| 26 | Telephotography |
| 21 | Albumen and Plain Paper Printing |
| 31 | Photographing at Night |
| 33 | The Dark-Room |
| 37 | Film Photography |
| 40 | Platinotype Modifications |
| 45 | More About Orthochromatic Photography |
| 74 | Intensifying and Reducing Negatives |
| 76 | The Hand Camera |
| 78 | Printing Papers |
| 83 | Coloring Lantern Slides |
| 88 | Photography by Flashlight |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Galateas, Psyche, instinct with life and with a self-satisfied expression on their faces, clothed in tissue and mounted on blocks, painted to imitate marble, when we might get something more intelligible in frocks and flounces than in chitons and togas?

You should go to Grecian art and to the modern painter's art for suggestions in management of drapery, not for mere imitation of their work.

We call to mind numerous paintings, not alone by the masters, but by men still living, eloquent as exemplars. They delight us with the grace of folds and hangings. We might point to the flowing robes in Titian's "Assumption," but then the whole Venetian school is prolific. Many figures might be taken for a painting of people of the present.

Then, too, there are DaVinci, Paul Veronese, Rubens, Velasquez.

There are scenes and incidents in our modern artificial and often prosaic society, quite as artistically charming as mystic maids or inspired shepherdesses of an archaic time.

If we have some originality, and most of us do have some, else we would not appreciate the beautiful when it is presented, we may go to nature directly, or indirectly to the painters, and imbibe draughts of inspiration. Did you ever stop to think, when you were posing a figure, to consider what additional grace is given to a naturally graceful attitude by the line of the woman's robe; and, indeed, how often grace is imparted to an ordinary subject by your skill in the disposal of the lines and folds of the costume? To extend the witticism of Talleyrand, we might say that drapery, like language, is most serviceable in concealing, and might advantageously be used to hide defects, for the photographer is obliged to deal with all sorts and conditions, to make the best of what fashion chooses to dictate to the whim of the sitter demands. Still there are those who have so large a share of inborn or acquired grace that the most ordinary gar-

ment, like the tarnished gold-lace hat and huge cockade of flimsy taffeta of Uncle Toby, though not worth a button in themselves, become the person, the moment they are donned, and seem picked out by art to set off to the best advantage. But dress, like new honors, needs the aid of use to make it set well upon many.

When Autolycus appears strutting in the Prince's dress, the shepherd remarks that "his garments are rich, but he wears them not handsomely."

Some people are awkward in the most elegant dress, and sometimes the ordinary attire of others disposes itself gracefully.

It is up to the photographer to get the best when troubled with ungainly subjects. The painters had to meet the difficulty, and they generally succeed. We have a picture by Van Dyke of a lady in a very outlandish dress.

Had he given it any accentuation, it would have neutralized even his genius. But his skill enabled him, withal, to give us a beautiful picture. He calls to service the background hangings and succeeds in obscuring the uncomely feature.

He might have called upon his legerdemain of color for help, but he preferred a masterly management of light and shade, not beyond the photographer's resources. Drapery is of great assistance. It may help to relieve certain parts and to soften down parts needing it.

You may see how a bad line may be obscured in some dark part of drapery fold of the same tone.

Background and drapery should be studied conjointly. Raphael is a master beyond others in this particular. I have merely given here a few suggestions. The subject can only be properly handled by demonstration.

No formulæ can be given. It is impossible to give an equation of a beautiful fold.

The painter studies by draping a lay figure.

But I have never seen a lay figure as part

Closing out Bound Volumes of the BULLETIN OF PHOTOGRAPHY

January to June, 1917
July to December, 1918
January to June, 1920
July to December, 1921
January to June, 1922

Leather back and corners: cloth sides.

Volume sold at binding cost.

Price, only \$2.25

These volumes contain valuable information right at hand, indexed and substantially bound.



FRANK V. CHAMBERS

636 South Franklin Square - Philadelphia

Cinema Handbook

By **AUSTIN C. LESCABOURA**

Managing Editor *Scientific American*

Flexible Cover *507 pages, gilt edged*
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.
57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**
1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.
Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY
(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.
(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.
6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.
410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY
24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York
Everything Used in Photography

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

of the paraphernalia of a photographic studio.

We see in the convention demonstrations the draping of the living model; valuable educationally, but one could wish that the demonstrator would go about it more directly. He does it too tentatively, functions and fusses too much before he gets his fine lines; meanwhile, the student misses how it is done. One should know what is wanted and not feel after it, and should know how to get it constantly. This demands previous experiment, and this is the best course, after all.

✱

Ohio-Michigan and Indiana Photographers—Greetings:

At our recent executive session, held in West Baden, Indiana, it was the unanimous opinion of the Board that we hold our 1923 Convention at West Baden Springs Hotel, West Baden, Indiana, from June 18 to 21, inclusive.

This hotel offers facilities far superior to any heretofore offered this Association.

The surroundings are ideal, the mineral waters unsurpassed, plenty of outside attractions where you can pursue your pleasures, and regain your energies if tired out from overwork.

The hotels stands as the most unique and imposing hotel structure in America, possessing features equal, if not surpassing, anything in Europe or on the Continent.

The management of this wonderful hotel is pledged to go the limit to make our 1923 Convention a decided success. "No photographic organization should exist that does not pursue a constructive policy and show decided advancement each year."

The O.-M.-I. has held several successful conventions, each succeeding one just a little better than its predecessor.

Realizing the responsibility resting upon us, and in order to show advancement, the Board has decided to take a forward step and establish an HONOR LINE—where all pictures that show merit will be hung; the exhibitor to receive an OFFICIAL ACKNOWLEDGMENT. This will be a photographic reproduction, thus showing another use for photography.

All pictures will be judged by our Vice-Presidents, J. H. Brubaker and J. Anthony Bill, assisted by Past President C. A. Shubert.

The Board prides itself upon being a democratic one, and does not approve of the showering of honors upon a few to the detriment of many, so no favoritism will be shown. If your pictures show merit, on the Line of Honor they will go. We are expecting you. George Graham Holloway, *President*, Terre Haute, Ind.

✱

If the woman who hesitates is lost, what about the woman who shimmies?—*Cartoons Magazine*.

AS WE HEARD IT

H. G. Bauer, formerly of Willamette Valley, has opened a new studio in Marshfield, Ore.

After April 1st the Lee studio, of Listowel, Ontario, will be under the management of Reginald J. Russell, of Kincardine, Ont.

James E. Crofoot, aged 73, died on March 8th, at his home in Kendallville, Ind., where he had operated a studio for nearly forty years.

Lyle B. Tyler, of Newton, Iowa, is enlarging and re-decorating his studio and hopes to have one of the most complete studios in his section.

D. D. Spellman writes us from Athens that he and Mrs. Spellman are having a wonderful time. From Athens they are going to Constantinople and then to Palestine.

Blum's Photo Art Shop, Inc., 1021 N. Wells street, Chicago. Capital, \$60,000. Incorporators, Dr. William Blum, Eduard Blum, Eduard Blum, Jr. Execute photographic and art work.

Everett M. Howard, of Greenfield, Mass., has purchased a studio in Los Angeles, Calif. Mr. Howard will leave for the West some time in April, making the trip with his family by automobile.

Ralph Carson Ward, photographer, of Connelville, Pa., died suddenly on March 8th, after an illness of less than a week. Mr. Ward was 42 years old and leaves a widow and three daughters.

Aerial Photographic Service, Inc., 326 River Street, Chicago, Ill. Capital, \$40,000. Incorporators: Esther C. Nelson, Louis J. Victor, Walter C. Senne. Manufacture photographic apparatus and equipment.

W. B. Erb, of Bangor, Maine, has purchased the studio in Millinocket, Me., which was formerly conducted by the late S. A. Luther. Mr. Erb is the owner of a chain of studios and will have his new one open for business by April 1st.

Harry E. Nix, of 241 Genesee street, Utica, N. Y., has sold his studio to J. B. Obenaus, of Albany. Mr. Obenaus maintains studios in Albany, Troy and Schenectady. Due to ill health, Mr. Nix will devote his time to outdoor and home portraiture work.

The annual meeting of the Victoria and District Professional Photographers' Association was held at the Dominion Hotel, Victoria, B. C., March 7th, with Wilfred Gibson, the president, in the chair.

At the close of the banquet the secretary-treasurer read the report of the year's work, which was enthusiastically received, and the retiring officers were re-elected for another year. They are: President, Wilfred Gibson; vice-president, J. Savannah; secretary-treasurer, Miss M. M. Foxall. The association had as their guests O. L. Markham, of Portland, Ore., who is vice-president of the Photographers' Association of the Pacific Northwest; J. A. Zinn, Jr., of Seattle,

(Continued on page 443)

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each. Cash must accompany order.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

No display allowed—Cash must be sent with order.

Display advertising rates sent upon request.

Copy must be plain and distinct.

To secure insertion, advertisements must be received by A. M., Tuesdays, one week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

HELP WANTED—Commercial Operator. Must be first-class man; none others need apply. The Heiser Co., 113 St. Clair Ave., Cleveland, Ohio.

HELP WANTED—All-around man, commercial and portrait lines; retouching not essential. Workmanship must qualify for first-class studio. State experience and salary. Send samples of work. Ace Hoffman, West Market St., Wilkes-Barre, Pa.

HELP WANTED—Commercial Photographic Printer; one who has had considerable experience. The Heiser Co., 113 St. Clair Avenue, Cleveland, Ohio.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Operator and finisher, both commercial and portrait, desires position with first-class studio. Fair retoucher; seven years' experience; age, 25. Prefer to locate west of Pittsburgh. Address R. von Steinen, 1011 Locust St., Philadelphia, Pa.

POSITION WANTED—Experienced photographer desires position; understands printing-out and developing papers; copying; enlarging; dark-room work; operate in studio or outdoors. No retouching. Age, 45. Address P. O. Box 126, Roxbury, Mass.

POSITION WANTED—First-class retoucher, etcher, also useful in operating, desires steady position. Twents years' experience. Studios that use films preferred. "Photographer," 195 South Third Street, Brooklyn, N. Y.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio in central Penna. Located within one square of 3 good National Banks. 9,000 population of borough alone—30,000 to draw from. Five R. R. lines in to city. Floor space, 17 x 50 ft.; low rent; long lease. Invoice, \$1,250. Sacrifice to quick buyer for \$1,075. Write E. Z., care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Studio in Kansas town, 7,000 population; modern equipment for portrait and commercial work; doing around \$12,000 business per year. This place will pay for itself in less than a year's time. If interested, write at once. Priced right; good reason for selling. Address Box 1046, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

WANTED—Cassel's Photographic Encyclopedia in good condition. State price and condition. Robert John, 229 West 28th St., New York City.

FOR SALE—Two Graflex Cameras, 3A and 5 x 7 Auto, cases and accessories; \$85 and \$75 respectively; correspondence solicited. Guy B. Churchill, Fort Fairfield, Maine.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

ESTABLISHED 1864

The PHOTOGRAPHIC JOURNAL OF AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

The Standard Photographic
Magazine of America
for the past 60 years.

\$2.00 PER YEAR 20 CENTS A COPY
Foreign Postage, 50 cents extra.

SAMPLE COPY
FOR A DIME

FRANK V. CHAMBERS, Publisher
636 S. Franklin Square - Philadelphia

(Continued from page 441)

who is secretary-treasurer, and Mr. Dunn, of Vancouver, B. C. These gentlemen, who were here in the interest of the convention to be held here in August, in their addresses brought a spirit of optimism and they are sure with the assistance offered by the local association that the coming convention will be the best ever held in the Pacific Northwest.

The speeches were interspersed with songs and solos. Mr. and Mrs. Edward Williams gave some delightful duets, and Mrs. Williams rendered two solos which were much appreciated.

Mr. Savannah gave a humorous reading entitled "With the Photographer," by Stephen Leacock. Impromptu numbers were called for by the president; E. A. Williams, Miss Rosher and Miss Foxall responded with songs and readings. Mrs. H. U. Knight presided at the piano. Community songs applicable to the profession were interspersed through the evening, closing with the National Anthem.

L. T. Osborne has purchased the Snodgrass studio, of Springfield, Tenn. Mr. Osborne has been in charge of the business for the past two years. He announces that some changes in the arrangement of the building are to be made and that the business opened under the new management on March 17th.

The Executive Board of the O.-M.-I. Association is on the job, rounding out and completing the program for their Convention, June 18 to 21, inclusive. The hotel management assures reasonable rates. Information concerning automobile roads may be had from Chairman Gilbert Shaw, of Bloomington, Indiana, who is Chairman of the Good Roads Committee.

Members of the Mahoning Valley Photographic Society met on March 12th in the Y. M. C. A., Youngstown, Ohio, for supper and an interesting business session. Ten new members were received. After the meeting the members adjourned to the Perel studio, where Bert Jones, of the Eastman Kodak Co., gave demonstrations in posing and lighting, in full length, three-fourths, bust and grouping. At the next meeting L. J. Buckley, of Binghamton, N. Y., one of the country's leading exponents of the art of draping, will give demonstrations.

Illinois and Kentucky Photographers—Greetings.

On behalf of the Executive Board of the O.-M.-I. Association, I want to extend to all photographers of Illinois and Kentucky a most cordial invitation to meet with us and enjoy the same privileges.

West Baden has always been the magnet that drew the Kentucky colonels, their wives and sweethearts to the hills of Indiana for comfort and enjoyment. So, good Kentuckians, arrange to meet with us, and send in your pictures for the Honor Line.

Illinois photographers need no prodding to induce them to attend this convention, for it has always been the resort for those from Chicago and surrounding cities. So, Illinoisians, arrange your dates accordingly, send in your pictures and GET HUNG on the HONOR LINE.

Write to Merl W. Smith, *Secretary*, Hartford City, Indiana, or to the undersigned, Geo. Graham Holloway, *President*, Terre Haute, Ind.

The Commercial Photographer

By L. G. ROSE

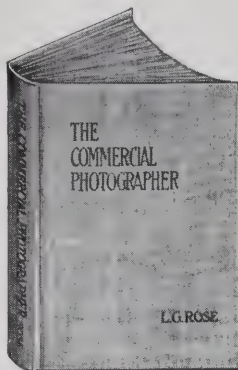
148 Pages

85 Illustrations

Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

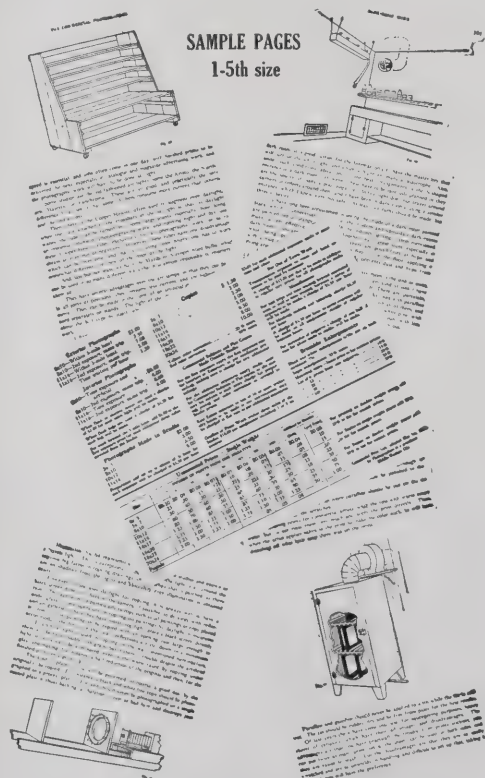


A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

A printer built for speed, accuracy, convenience and adaptability to the needs of the amateur finisher. Takes 5 x 7 and all smaller sized negatives.



Commercial Kodak Printer

New design with Metal Numbering Stamp.

It masks, exposes, numbers and counts the prints. It is quick and positive in action, has eight metal masks up to $3\frac{1}{4} \times 5\frac{1}{2}$ and 4×5 . Prints from single negatives, films or plates, 5 x 7 or smaller, or from strip film. Order numbers are stamped on every print automatically and instantly changed by a touch on a plunger.

Adjustable masks control white margins, the quick, positive action of the platen makes the exposures while an automatic counter totals them. Uses a 150 watt lamp and sets on a table or in a table opening.

Complete with masks, ruby lamp,
electric cord and plug . . \$60.00.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 818

Wednesday, April 11, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	450
Do You Believe in Signs? (Frank Farrington)	453
Illustrations by L. J. Buckley	454-455
Association News	456
Policy (C. H. Claudy)	457
Advertising and the Effect	458
International Photographic Arts and Crafts Exposition	460-471
P. P. S. of New York	462
Leaves from My Note Book	463
Prize Competition	464
Convention Dates	465
Genre in Portraiture	465
"Temper" (Jeanne Snazel)	469
As We Heard It	473
Classified Advertising	474

Editorial Notes

Dr. P. H. Emerson writes that he is not publishing an autobiography; his biography will, however, be taken in hand by a friend when the subject of it is no more on earth. The author of "Naturalistic Photography" is at present writing photo plays and crime stories. Dr. Emerson revolutionized landscape photography and figures in landscape, and the "sharp-all-over" photograph. He suggested the telephoto lens, and was very early in the field with nature studies. He was a voluminous writer on these subjects and his works, all out of print, are unobtainable, having gone into private collections. And to keep faith with his subscribers, Dr. Emerson's negatives, or most

of them, were destroyed. Truly, a splendid photographic record.

✱

Charles Francis Jenkins, the movie inventor, is very much in the limelight of publicity just now. It's a way that he has. And he has had it for many years. His latest device points towards the popularization of the movie in the home. Jenkins takes a hint from the phonograph record. He puts his little movie records on paper disks, from which the pictures are projected prismatically, aphengoscopically so to say, on to the screen. We hope that something practicable will come of Mr. Jenkins' ideas. Projection by reflection, instead of refraction, was availed of in lantern slide work many years ago. We recall seeing at the time of our adolescence the interior and works of a watch being shown on a screen by this method, *i. e.*, dark lantern projection.

✱

"What's wrong with the Royal Photographic Society?" plaintively wails the Editor of a British contemporary. He doesn't try to answer his own question. He can, but he won't. So we will for him. The fact of the matter is this Royal Photographic Society is a back number in the larger sense, although numerically it bulks

bigger than ever. It has had its day and so have the other photographic societies all over the world. The pioneers have done their work and have departed to the shades. Photography is now thoroughly commercialized. It is a world force, and if advances of the first rank are made, those who make them are wise if they avoid the malefactions of such mentalities as those of Debenham, Howson, Knobel and others whose attitude was always inimical to that of the scientific spirit. "'Tis true, 'tis pity; and pity 'tis 'tis true."

✱

"There's millions in it" was the stock phrase of a once popular American play, and coming from the mouth of the actor, W. J. Florence, always affected audiences greatly. We are, apparently, not to hear the last of the slogan, while the "secrets" of color photography remain unrevealed. At Brockton, Mass., recently, Loring Underwood, landscape gardener, publicly showed color lantern slides of New England gardens, flowers, plants—all very beautiful, of course—especially as Mr. Underwood stated that "a million dollars had been refused for the secret of the process." To be fair to Mr. Underwood, we must say that our quotation is from the *Brockton Times*. Professor E. J. Wall, of Massachusetts, can tell Mr. Underwood that there is no secret about the process, and so can we, and others. The commercial value of the process, or its secret, is another matter. In business the value of an article is what you can get for it.

✱

The censors have been busy in Rome—the capital of Italy and of the Christian world. They have cleaned up objectionable prints, photographs, books, movies, and Rome is now declared to be the most seemly city in the world, or in Europe at any rate. The Mussolini government evidently means business. Senator James J. Walker (of New York) please note! At one time the traffic in objectionable photographs carried on in continental Europe was only worthy

of Pagan days. Until recently Germany was an awful sinner in this respect. But Senator Walker and his Broadway clients seem to be in love with this unrestricted license, which is the primrose pathway to licentiousness.

✱

No; the BULLETIN OF PHOTOGRAPHY is not for Blue Laws, and the bigotry of the irrational fanatic, but rather for the Pauline doctrine of "doing all things decently and well." And it is the melancholy fact that during the eighty-five years of its practicable existence, photography often has been used by the unscrupulous and the nasty minded to corrupt and debase the morals of communities. It is time that sort of thing ceased. Let us all try to leave the world better than we found it, so that those who are to come after us will profit ethically and spiritually.

✱

W. E. Dunmore, of 22 rue Saint-Augustin, Paris, the largest photo supply dealer in France, sends us his catalogue of 156 pages, in which a great variety of French, British and other kinds of apparatus is listed, described and illustrated. Mr. Dunmore does a large business in Europe and other parts of the world and would be glad to hear from American photographic dealers. His catalogue can be had on request.

✱

Now that Sir Arthur Conan Doyle has come back to America, there is an opportunity for him to accept the offer of the *Scientific American*: viz, \$2500 for a genuine "spirit" photograph, with proof of its authenticity, legal proof that is, which would be accepted in a court of law where the credibility of the witnesses and the weight of the evidence could be severely tested. Easter has just passed, when the world again celebrated the greatest event in its history, namely, the Resurrection. That event was testified to by over five hundred credible witnesses, whose testimony was not shaken. If Doyle means what he says, or

believes what he says, he should come out in the open with unshakable testimony as to the truth of these alleged spiritistic phenomena.

✽

Somebody is going to get easy money and with but little effort. We intend giving \$85 in cash for the three best photographs submitted in our genre or story-telling picture competition which closes Monday, May 28th

The kind of pictures we want are those showing something striking. As examples: a little kiddie fishing in a dish pan; a cute baby playing wiith its toes; or, in fact, any picture showing some human interest or individuality.

We are not after art subjects, but interesting photographs.

The rules are published in our advertising pages.

✽

Thirty thousand people recently visited a week's Photographic Exposition in the North of England. An equal number visited the Natural History Museum, this

winter, to view the New York Camera Club's Pictorial Exhibit. The prospect, therefore, of a large attendance, April 21st to 28th, at the International Exposition, Grand Central Palace, New York, is extremely bright. The historical records show that, no matter where held, photographic expositions invariably result in numerical and financial successes. Their effect on human progress, too, is always beneficial.

✽

The more frequently these exhibitions occur, therefore, the more nearly we approach the millennial condition of the entrance of what Matthew Arnold termed "sweetness and light" into every life. The Grand Central Palace Exposition has an attractive programme, and the date falls at that period of the year in New York when the city is best visited for the purposes of conventions and expositions. Readers of the BULLETIN OF PHOTOGRAPHY afar off should make a note of the date, April 21st to 28th.



©

MICKEY'S FAMILY

Do You Believe in Signs?

FRANK FARRINGTON

Without your name on the outside of your studio, without some sign by which people can identify your place of business as the one whose advertising has influenced or impressed them, some of the patronage started your way by that advertising will get past you.

There ought to be outside of your studio a sign that will be visible night and day, and it ought to be rendered conspicuous among the surrounding signs, all clamoring for notice. Your business is not in competition with the business of the merchants around you, but your sign is in competition with theirs for public attention.

It is not the biggest sign that always is the most conspicuous. A sign may dominate without being bigger than the rest. It may attract attention by its position, by its shape, by its lettering, by what it says, by the way it is illuminated.

If your sign is not distinctly artistic, it ought at least not to be noticeably lacking in attractiveness. It should not be ungainly or ill-proportioned or lettered with grotesque letters. Make it as artistic as it can be made without sacrificing clearness and prominence.

It may well be that more than one sign is desirable. You need a sign that will be visible from up and down and across the street, and that sign will probably be so located as not to be legible from right in front of your place on your side of the street. Have a sign at the street level that will remind every passerby that you are located there. Your sample case is itself a sign, when located at the street entrance, but don't omit your name in prominent lettering or plenty of people will not know whose studio they are passing. You want them to think of *your* studio, not merely of *a* studio. It is in this way that you get full effect from your newspaper advertising. You want everyone to know where you are.

There ought to be nothing cheap about the appearance of your sign. It should be

made well and given the appearance of permanence as if you were there to stay. A cheap sign indicates a fly-by-night chap, doing cheap work.

I have seen some studios where the idea of a good sign, indicating permanence and reliability, seemed to be to have the sign look old and weather-beaten. A shabby sign, even though shabby with sheer age is more likely to be taken as indicating shiftlessness than permanence and responsibility. There is no reason why a sign cannot indicate those qualities while, at the same time, indicating, by its well-kept appearance, progressiveness and enterprise. Don't let the sign get shabby any more than you would let the studio entrance become shabby and dirty.

As a matter of fact, few of your patrons care for the age of the concern merely as such. They want high-class work, artistic pictures that make them look handsomer than they are. The name of the card is important only if the work is good. People like reputation in a photographer, but first of all, they want quality work. If the work does not look like the output of a high-class studio, the name on the mount will not offset the poor work.

In putting out your sign, inspect the front of the building with a view to discovering the best position available. Some studio signs are obviously put in position by someone who thought only of finding a place where there was room for the sign. The position where the sign may be placed to the greatest advantage ought to be selected before the sign is made, and then the sign made to fit the location. Too often the operation is reversed.

In placing your sign, try to locate it so that it will be visible to people riding in street cars and automobiles as well as to pedestrians. You want to come as nearly as possible to making a hundred per cent of the people who pass think about your studio. You want them to look up and say, "Oh, yes, this is Brown's studio that I have seen advertised so much. Let's stop and see what his pictures look like."



L. J. Buckley
Binghamton, N. Y.



L. J. Buckley
Binghamton, N. Y.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., *Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.*

Greetings:

To all members of the Photographic Profession, Greetings. It is with pleasure and enthusiasm I am entering upon the duties of the office of Secretary, and already see great possibilities for making this Association as powerful and far-reaching in its scope of usefulness as any other association of national or international character.

Drawing, as it does, a membership from a profession requiring the highest degree of skill and craftsmanship, be they studying "Art for Art's sake" or studying modern methods of commercial photography, and whose field of work possesses the ever-present opportunity for improvement, we have the nucleus for an organization that can bring credit to itself and benefits to all.

The old saying, "A new broom sweeps clean," is always applicable, but experience also teaches that the smooth road of today may be the mud-hole of tomorrow, whereas a good concrete foundation, though requiring longer to build, endures indefinitely. We are out for a concrete foundation. Let's go get it.

This is an opportune time for expressing a vote of thanks on behalf of the Board of Directors to the retiring Secretary, Mr. Albert Jay Cook, for the satisfactory way in which he assisted in effecting the transfer of office. We all wish him a speedy return to good health and the full measure of success in his future endeavors which is sure to follow.

It is pleasing to note the receipt of foreign memberships which are continually

dropping in. When studios as remote as Canada, Cuba and South America find membership in the P. A. of A. an asset and worthy of renewing, year by year, what comeback has the fellow within the continental boundaries of our glorious U. S. A. for not getting in line and adding his mite of strength to the formation of a greater Association? Don't be a "cracker-barrel politician" with a host of ideas that never reach Headquarters. Place yourself in a position where you can send in your criticisms (they will be welcome), and the Secretary will see they are given due cognizance. That is the footing on which our foreign membership stands.

Speaking of Headquarters, the office of Secretary is now firmly under cover at 722 Bond Building, Washington, D. C., where will be handled all matters pertaining to Association work.

Equipment consists of swivel-chair and rubber-stamp. Blotters, calendars and letter-openers are in order. Stock houses please note.

Winona Lake School

From a glance at the present registration for admission to the School of Photography to be held at Winona Lake, Indiana, the month of August, it is safe to predict a capacity attendance. Inquiries are arriving in every mail, many of which will result in registrations, so it behooves the doubtful ones to get in their \$10.00 registration fee to be sure of a seat.

Plans are in progress for doubling the accommodations of last year, and by the

addition of new features in all branches of the art the month spent at this popular resort is bound to prove a beneficial way to dispose of a summer vacation. Director Towles is sparing no effort to secure the best talent in the country, each a specialist in his or her own line, to give lectures and demonstrations interspersed with studio and dark-room work. Three camera rooms are being equipped, providing for a daylight studio, one for artificial light exclusively and a garden studio.

A prospectus will soon be in the hands of the printer and will then be gladly sent in response to all past and future inquiries. Hotel accommodations and rates are being checked up and will soon be ready for distribution.

Policy

C. H. CLAUDY

"I have been reading a number of business magazines and trade papers," writes a young man about to go into business for himself. "All of them say that the 'policy' of a business must be carefully determined, as upon it depends success or failure. But what sort of a 'policy' must be determined by a photographer, outside, of course, of that 'policy' which we are told is the best, *honesty?*"

It seems a peculiar word to use, when the real meaning is "plan," but usage has sanctified it. The policy of a photographic business begins with the determination of what sort of work will be done.

Will you do cheap work for a low price, or good work for a high price? In other words, will you depend on small profits and many of them, or larger profits and less of them, for your gain?

This question is fundamental in determining the policy of any merchandizing business. Either answer may be a good answer. Thus, the Woolworth policy is immense volume of sales, and quick turnover, with a very small profit. And it built the Woolworth building and made many fortunes.

The Tiffany policy is quality first, and quality best; reputation more important than any sale. So is the Steinway policy and the Rolls-Royce policy.

Ford's idea is good goods for little money based on huge production. Packard's idea is the best possible goods for whatever they cost plus a good profit, for people who want quality first and care about expense later.

All these policies are good policies. So it is in the photographic profession. The East Side photographer who can make a good living at five dollars per dozen has just as legitimate and just as good a policy as his West Side brother who struggles along under the handicap of getting a hundred dollars for three pictures!

But policy goes further than a determination of the kind of work and the price. For instance, there is a chain of drug stores which has a policy of "the customer is always right." It makes no difference how unreasonable a customer is, that customer is right. If a man buys a box of cigars, smokes half of them, and brings them back with a kick, he gets a new box of cigars. Of course, he can't keep on doing it; no store is going to be willingly victimized by crooks. But if the man is convinced he should have new goods, he gets them without any argument. "We believe the few cranks can do us more good, if we please them, than the profits we lose on them can do us harm," said one of the managers. "It's cheaper to let a man with a grievance have his way and do it smilingly, than it is to win the argument and lose a friend."

An automobile painting concern started in business with this idea for a policy—"few repaint jobs represent continued custom. Most people who paint at all, paint once, and it's all over. Therefore, we will get the most we can for the cheapest job we can do. They won't come back anyway!"

Of course, the concern failed. They didn't figure that the dissatisfied customer would talk to his friends!

Policy can be defined as far down the line as you care to go. It can be concerned with

very small details, often to its betterment. An insurance company manager tells me "our policy is a pretty comprehensive thing. We make it include the character and education of every man who represents us. We never have much luck with the men who hunt jobs with us; we are always hunting for men to take jobs with us. We hunt, because they must be very high standard men, indeed, and most of them are already in business! We want an educated man, a man of tact, of pleasing personality, of obvious decency and goodness; a man who can inspire respect, confidence and friendliness on sight. It is our policy to secure such men, even if we have to pay more for them. But we find that such men can sell twice as much insurance as cheaper men."

The photographer's policy may well concern itself with the relations of his assistants to the public. It has been proved times without number that a first-class receptionist is worth all she costs; just as it has been proved many times that service and salesmanship pay in any other business.

It would seem, then, the part of wisdom to decide upon a general policy of the kind

of business to be done, and the special policy of how that business was to be done. The aims of the business, that is, the building for the immediate or the far future, the hope to do much or little, or to accomplish a little at a time, but that little to be large in the end, should receive careful attention from the policy maker. A good, well-defined, clear-cut policy will settle many vexed questions for its possessor, and many problems which otherwise are difficult to answer are easy to solve when brought into contact with a fixed policy. Moreover, a carefully defined policy, like the route of a ship, is something to steer by, and something to come back to, when the storms and stress and adverse circumstances of business life demand a temporary abandonment of its mandates.

There are thousands of business men without a policy, unless "get all you can and stay out of jail" be called a policy.

But there are no big businesses so built.

There are many photographic establishments which "just run" without any well defined policy.

But there are no large and successful ones which thus operate.

Advertising and the Effect

One means of acquiring reputation is by patronizing it, and the best method of patronizing it is by advertisement.

There is a power in words, rightly put, to draw assent after them. To elevate and surprise is the great art of advertising.

Its purpose should be to raise a lively idea in the reader of what is offered to his consideration and to take him by unexpectedness. Let an advertisement describe some picture as imposing, grand, etc. These mere words, mind you, excite a lively notion to see that, even though you may feel inclined to think the praise excessive. But then you think it is not to be supposed that such things would be said unless public sentiment had sanctioned it. So you see, you have your reputation in your own hand, and you can show to advantage what you have done,

and would it not be foolish to shut your fist down on it, for fear of being thought egotistical?

When you read what the advertiser says about his work or commodity, you involuntarily think he must be of some account to dare to talk that way, to occupy so much space for consideration even though you may discount his self-appreciation.

The appeal from the printed page has been made, and though it may float at first before the eye merely, after a time it sinks below the surface into your mind and there makes an impression. No one's merit can be fairly gauged if he is an unknown quantity—if he is only incidentally referred to by a few who have tested his ability.

Some varnishing and retouching of yourself is not only excusable but essential.

VICTOR



Victor Flash Powder is today successfully used for illuminating all classes of inside work, from a portrait of "Baby" to a negative of a National Convention. Its extremely high illuminating quality, instantaneous combustion and cleanliness, make it the most satisfactory and profitable operating light you can use.

JAS. H. SMITH & SONS CO.
3544 Cottage Grove Ave., CHICAGO, ILLINOIS

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By **LLOYD I. SNODGRASS**

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

— ORDER FROM —

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

A plain unostentatious background is often not the best setting to advantage personal merit. There should be some blazonings to set it off. Merit goes but a little way, in these centralized days, before getting chilled if it creeps along the ground. It must be boosted to sunnier levels to make it shine with deserved lustre. If you do not let the public know about yourself, the public will not trouble itself to dig you out of your obscurity.

A business advertisement, on the face of it, looks like such an extremely egotistic thing, and so completely as evidence of self-opinion and personal profit derivable from it, that one possessed with the saving sense of humor halts to so present his business to an intelligent public. But the psychologist has appreciated its worth and has convinced the merchant that from a practical point of view it is of such importance that it is sheer folly to hope to successfully conduct business, independent of its aid.

"Present day society is so constituted"—says Dr. Munsterberg, "so organized that the economic advertisement serves a need, and its intensity is expressed by the well known fact that every year billions of dollars are paid out just for advertisement."

Measured thus by the amount of expenditure, advertising has become one of the largest and most important economic features of human industry.

Advertisement is simply an instrument constructed to satisfy certain demands by its effects upon the mind, and therefore the psychologist must determine the conditions under which this instrument may be best adapted.

The mental effect of a well-adapted advertisement is manifold. It appeals to the memory. Whatever we read at the street corner or in the pages of newspaper or magazine is not printed with the idea that we shall immediately turn to the store, but, first of all, with the expectation that we keep the contents of the advertisement in our memory for a later purchase. It will therefore be the more valuable the more vividly

Everything That's New in Photography
WILL BE SHOWN AT THE
**International Photographic Arts
and Crafts Exposition**

*Grand Central Palace, New York City
April 21st to 28th, inclusive, 1923*

Contests for Amateur and Professional Photographers

*Four Cash Prizes will be awarded for each class of work—
Amateur and Professional. Write for entry blanks, etc.*

This will be the largest exhibition of Photography and Photographic Apparatus ever shown.
Some of the most prominent American and European manufacturers have secured space.



For further particulars regarding contests, rates for space, etc., apply to the
executive offices of the

NATIONAL EXPOSITION COMPANY, Inc.

Hotel McAlpin, New York City

Telephone, 5700 Pennsylvania

Extensions 334 and 336

P. P. S. of N. Y.

"Pack up Your Troubles in Your Old Kit Bag"

AND BRING THEM TO THE

State Convention at Utica, N. Y.

April 17-18-19

SMILE! SMILE! SMILE!

You will smile because your troubles
will be corrected and forgotten.
There's a reason.

Make your Hotel reservation at any of the following Hotels:

UTICA MARTIN BAGGS ALBERT
Y. M. C. A. for Men

"Bring Your Wife or Sweetheart"

it forces itself upon our memory. The initial effect of the advertisement, that is, its display or set-up, the effect upon the visual attention, the writer maintains, has not any considerable value in affecting the impression upon the memory.

The advertisement may attract strongly by its peculiarity of "get-up," and yet be useless to force on the memory its characteristic content, especially the name of the article and the firm exploiting it. The pure memory value is especially important, because it is a well-known psychological law that the pleasure in mere recognition readily attaches itself to the recognized object.

The customer who has the choice among various makes and brands may not have any idea how far superior one is to another, but the mere fact that one among them bears a name which has repeatedly approached his consciousness before, through advertisements, is sufficient to arouse a certain warm feeling of acquaintance, and by a transposition of feeling this pleasurable tone accentuates the attractiveness of that make and influences in the selection. This indirect help through the memory-value is economically no less important than the direct service.

In order to produce a strong effect on memory, the advertisement must be easily apprehensible, not demanding a key to decipher its intent. It must speak definitely and to the point, and not consume time in telling its story so as to weary the memory with irrelevant matter. The advertisement should not be verbose and diffuse, but concise and impressive. Indeed, it is insistent that the advertisement should make a vivid impression on the memory, so that it may influence the memory by something directly. Size is naturally the most frequent condition for the increase of vividness, but only the relative size is decisive.

Experiment shows that the full-page advertisement in a folio magazine does not influence the memory more than the full size in a quarto sheet, if the reader's mind is adjusted for the time to the particular size.

HAMMER PLATES

stand every test and hold the record
of superiority in speed, reliability
and interpretation of color-values.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short
Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWERDIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

No less important than size is the originality and the form, the skillful use of empty spaces, the appeal to humor, to curiosity, to sympathy or any emotional effect to impress the advertisement upon the involuntary memory. Together with the question of the apprehension and the vividness of impression must be admitted the frequency of repetition, as an equally important factor. We know from daily life how an indifferent advertisement can force itself on our attention if it appears daily in the same place in the newspaper or is visible at every street corner. The direct influence of the relative size of the advertisement has been worked out by experiment.

A book of 100 pages was made from advertisements cut out of magazines, etc., and which referred to many and different articles. Fifty persons, who knew nothing of the purpose of the test, were asked to glance over the pages as they would look over a magazine's advertising sheets. The time used was ten minutes; then they were

asked to write down from memory what had been called to their attention. The result from this method was that the fifty persons mentioned on an average every full-page advertisement $6\frac{1}{2}$ times, every half-page less than 3 times, every fourth a little over 1 time, and the lesser advertisements only about $1/7$ time.

So it would follow that the customer who has $1/8$ page receives not the eighth part, but less than $1/20$ of the psychical influence produced by a full page.



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

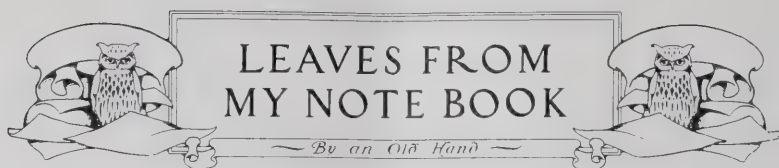
C. P. Goerz American Optical Co.

317 C East 34th Street

New York City

21-34

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.



The Washington Convention of the P. A. of A. next July will be the greatest success in the history of the convention, simply because it will be held at a time when normalcy — prosperity — has been firmly re-established in its natural place, America. We have reverted to 1913, in effect, when the land flowed with milk and honey, and there was money and work for all, and the mad mongrel of Europe was still chained to his kennel. A study of the dry facts and figures of the country's industrial, commercial and financial position reveals a satisfactory condition of affairs—all things considered—and photography and photographers are now getting their due share of the staff of life.

✧

Having been to all sorts of conventions, scientific, literary, religious, photographic, sporting and philanthropic, I can say, with my hand over my heart, that I have learned something from each of them. And I am still, I hope, learning. I envy the late Professor J. R. Green, a famous historian, upon whose tombstone on the shores of the Mediterranean, there is the inscription: "He died learning." It was placed there by his widow. That's the kind of widow I would like to leave behind. Most widows, according to my studies of memorial literature, are maudlin in their sentimentality, as a glance at epitaphic inscriptions must convince any analytical mind.

✧

There are, I am told, 14,000 photographers, that is with businesses or studios, in the United States. The table of state membership of the P. A. of A. recently published in the BULLETIN OF PHOTOGRAPHY shows that only a small proportion of this number belong to the P. A. of A.

Perhaps an international comparison may be allowed here. In the British Isles there are approximately 5,000 professional photographers. Of this number from 2,500 to 3,000 are members of the Professional Photographers' Association — roughly about 50%, or one of each two. And the percentage is steadily increasing. In America, with its greater scope and facilities, its boundless possibilities, its freedom from the bitter competition of overpopulated areas, it should not be difficult to run the membership of the P. A. of A. up to ten thousand. If the microscopic British Isles can do so much in the way of organization, how much more should vast and mighty America be able to accomplish?

✧

For the information of my readers in Idaho, Arizona, Nevada and Wyoming (I always, when writing, try to place myself in the mental position of addressing folks thousands of miles from my desk), I will say that you'll like Washington, if you've never been there, and if you make up your minds to go there next July. I was a small boy when I resolved to see Washington, D. C., before I died. And when, recently, I had the lovely city all to myself, so to speak, for many days and nights, I felt that the realization at least equaled the beauty of my dreams. And like Ulysses of old, I've seen many cities and strange men.

✧

It was at conventions that I met the son of Fox Talbot, H. P. Robinson, P. H. Emerson, the opticians Dallmeyer, the Zeiss mathematicians, and photographers from India, America, France, Germany, Italy, China, Scotland, Ireland, Japan, Belgium, Australia and New Zealand and the friendships and acquaintances so

\$85⁰⁰ IN CASH FOR YOUR SNAPSHOTS!

Don't be bashful and don't be your own judge.
The picture you are holding back might
please others and win a prize.

COMPETITION OPEN TO EVERYBODY

1st Prize	. . . .	\$50.00
2nd "	. . . .	25.00
3rd "	. . . .	10.00

with the privilege of buying at \$5.00 each, other subjects,
if agreeable to the owner of the negative.

CLOSING DATE EXTENDED TO MAY 28, 1923

Make your pictures tell a story—human interest preferred

All pictures can be included except pure landscape, sea pictures, portraiture pure and simple, and still life—flowers, fruit, game, etc.

THE RULES

❑ No print smaller than 4x5 will be considered. If it is larger, we prefer to have it. The larger the figures, the better chance you will have.

❑ Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

❑ Don't send particulars as to how the prints were made; we want results only.

❑ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Competition."

❑ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become our property.

Address all packages **"COMPETITION"**

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C. . .	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
P. P. S. of New York . .	Utica, N. Y.	April 17 to 19	F. E. Abbott, Little Falls, N. Y.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis. . . .	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.	Postponed	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich-Ind.	West Baden, Ind. . . .	June 18 to 21	Merl W. Smith, Hartford City, Ind.
Pacific Northwest . . .	Victoria, B. C.	August 28 to 31 . . .	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa . . .	September 24 to 27 .	Fred H. Smith, Ida Grove, Iowa.
New England	Postponed	Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States .	Postponed	Postponed	L. L. Higgason, President, Asheville, N. C.

formed have endured to the present time. So you see, the aftermath of these gatherings may prove of great value to you in life. You cannot know too many people in your own line of endeavor on this earth. You can always learn something from the other man and he from you. So why not resolve to go to Washington next July and carry out your part of the axiom?

※

Much water will flow under the bridges between April and July, and ninety days are to pass before the convention opens; but now is the time to say you'll go, and if you say you'll go, you'll probably do so. So say so, Brother, and suit the action to the word. To paraphrase Shakespeare, "Stand not upon the order of your going, but go"—to Washington in July. This old hand hopes to be there to shake hands that he shook in the long ago, and to add to his pleasant memories of photography and photographers.

Genre in Portraiture

The professional photographer, as a rule, looks on portraiture alone as his particular province in the art, and so relegates all genre work to the amateur pictorialist.

But might not portraiture, even as portraiture prepense, be advantageously deflected from the stereotyped presentation almost universally pursued?

The professional has been convinced by the amateur of the opportunity of securing novel and beautiful effects in portraiture undertaken in the home, but still he persists in leaning too much, even in this enticing atmospheric surrounding, to the studio methods, time honored but often over-respected, when the motive might be expressed in terms less formal or pronounced. Why should the professional keep his invention to the one form, why "ever the same"?

Might not genre photographic portraiture be indulged in, at times, when its appro-

HIGGINS'



THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

PHOTO
MOUNTER
PASTE

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

WOLLENSAK LENSES

for Every Professional Purpose



General Commercial Work



NEW WOLLENSAK LENS, particularly adapted to the many and varied requirements of the commercial photographer, has been perfected.

In a lens for commercial work, versatility and adaptability are most desirable. A variety of focal lengths is almost imperative. Close-up views require short or moderate focus. Distant views, telephoto work and photographs of machines or merchandise which must be portrayed with true perspective, all require a long focus.

Few lenses fill these varied requirements as well as the new Wollensak Velostigmat Series Ia, f 6.3 and 7.7. It is a lens that is truly convertible, affording three different focal lengths. The single elements give beautiful definition even when used wide open. And the price is not prohibitive.

The photos reproduced above were all made from one viewpoint, with (left) doublet of $13\frac{1}{4}$ inches, (center) rear lens of 20 inches, (right) front lens of $25\frac{1}{2}$ inches. Write us for complete description and price list.

This ad is one of the following series discussing suitable lenses for various phases of professional photography:

- (1) The answer to your lens problem
- (2) General studio work
- (3) General commercial work
- (4) Portraiture
- (5) Wide angle and banquet work
- (6) Home portraiture
- (7) Child photography
- (8) Soft focus effects
- (9) Enlarging
- (10) Resumé—studio lenses
- (11) Resumé—commercial lenses
- (12) Anastigmats

You will find it profitable to follow this series. If you wish advance information on any of the topics covered, write us.

WOLLENSAK OPTICAL CO.

Rochester — New York

Makers of Distinctive Lenses that make Distinctive Pictures



Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

Cinema Handbook

By AUSTIN C. LESCABOURA

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

priateness to the subject is dominant? Might not business be stimulated by taking the subject as characters of history, fiction or poetry?

The old portrait painters used to take their subjects this way.

Queen Elizabeth was taken as Diana, "Huntress Fair and Chaste." Reynolds painted Mrs. Siddons as "The Tragic Muse" Nattier made numerous character portraits.

We have before us, Finden's "Beauties of Moore." In a series of beautiful engravings he presents the different feminine types of the poets' heroines.

These pictures would give the portraitist much of value, not only in the general pose but in the particular management of the hands, disposition of accessories, treatment for drapery of figure, and background hangings, splendid effects, too, of light and shade quite within the power of photography.

Of course, it would be imposed on the photographer to exercise his taste and judgment in adapting the pose and character to the sitter.

Portia would demand a materially different sort of model from one suited to Juliet or Imogene or Cleopatra.

The use of the accessory in portraiture with the camera has been a stigma on the history of our art, but that time is gone, and one can appreciate the good taste frequently shown in selection of such supports to the figure study. But there is still room for less stereotyped employment of it, room for good work to be done with it, and it is done by a few who make a specialty of home portraiture.

The cultured public is appreciative of this new move and is willing to pay better prices than for the "usual thing," which despite its excellency is often stilted in looks. People submit to the usual thing because the photographers of the past thrust it upon them, and they conclude it must be endured because it cannot be cured.

Something *new* and *fine* from Haloid —

HALOID *Sepia Gravura*



HALOID
Sepia Gravura
is a new brand of
HALOID papers.
Sepia portraits,
genuine VanDyke
brown sepias that
bear the indelible
mark of quality are

easily and dependably obtained.

Interested photographers may secure samples by writing us on studio stationery.

Our own enthusiasm prompts this cordial invitation — TRY IT.

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street

CHICAGO OFFICE
68 W Washington St.

Manufacturers exclusively of photo papers of quality

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Hogarth</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Morland</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Romney</i>	<i>Rembrandt</i>
<i>Nattier</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>DeHooch & Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

"Temper"

JEANNE SNAZEL

No, it isn't nerves, nor impatience, nor hysterics, nor temporary insanity. 'Tisn't any such nice mild excusable thing, at all; it is just plain temper. You have one, I have one, every person has one. We hear so often, "He would never have done such a terrible thing, if he had not lost his temper." "She lost her temper, I lost my temper, we lost our tempers," etc. Glorious! Wonderful! if it were but true, only, we do not "lose" our tempers. It would be far better for most of us if we did, and never recovered the horrid nasty things again. I know that if I could lose my temper, I would not offer any great reward for its recovery, nor insert any advertisement in the "lost and found" column. I'd just say "finders keepers."

Do photographers have tempers? "Do ducks swim?" Who in the great universe could possibly have more irritating, aggravating, perplexing, disappointing problems in a day than a professional "photog"? If he did not inherit a temper at birth, he will not make pictures very many years without acquiring one. Yes, we all have tempers, but it is astonishing how few of us have learned the art of controlling same.

My friend, Bill Jones, has an ugly temper, and an ugly bull dog. Strange as it may seem, Bill can control his dog with his temper, but cannot control his temper with his dog. Bill also owns a real nice up-to-date photo studio, and employs a real nice staff of up-to-date workers. These, and a real nice wife who is also up-to-date, are the extent of Bill's earthly belongings, unless we count his two little boys, although Bill and his wife have never yet been able to come to a mutual understanding as to who owns these sturdy young heirs. Every time the subject comes up, Bill's temper also comes up, likewise Mrs. Bill's, and though the twin sons are six years old, the question of just who is their boss remains unsettled.

It may be as well to mention that Bill

Jones was born in March, the changeable, stormy, unsettled month of all the year. Superstitious persons might say that this accounted for his moody, haphazard nature. Perhaps so, but as my own birthday comes in March, of course that theory must be wrong. However, this Bill Jones is one of the very best photographers I know, so long as nothing happens to ruffle up his temper. What the pictures made at the Jones Studio look like, depends mostly upon the Jones temper. If all goes smoothly, business good, money flush, wife and children well and agreeable, then Bill is happy, and so are all the others in the studio, and everything is so perfectly perfect, that the work almost does itself. If, on the contrary, Bill has any occasion to get his temper up, he never once slackens until he has trampled roughshod over everybody in the studio, and all the tempers in the place are also up.

Perhaps some little thing goes wrong at the "home, sweet home," oh, any old thing will do it, from a lost collar button to an increased tax bill. Bill enters the studio, after having raised Mrs. Bill's temper, and got both the boys howling, and finding a salesman waiting in the office to see him, immediately gets in a rage at the salesman for waiting, and the receptionist for asking him to wait. Then the salesman leaves the studio in a temper, the receptionist gets in a nasty temper, hands out little shots of sarcasm to her customers all day, several times exciting their various tempers, thus losing orders, and mentally soothing her own feelings by throwing all the blame on the boss, "with that beast of a temper of his." All day long things "happen." First the wife at home, the little sons, then the salesman, then the receptionist, the customers, the operator, the retoucher, the printer; each in his or her turn, experiences a little "free sample" of Bill Jones' temper, with an equal chance to exhibit their own tempers as well.

Real good intentions are turned into plans for vengeance, smiles turned into frowns, and songs into grumbling; golden hours and good material were ruthlessly wasted; love

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

KANSAS CITY PHOTOGRAPHIC SUPPLY CO.

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345

223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

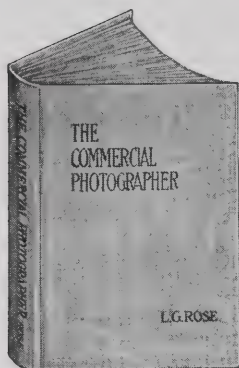
125 Baronne St., New Orleans, La.

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

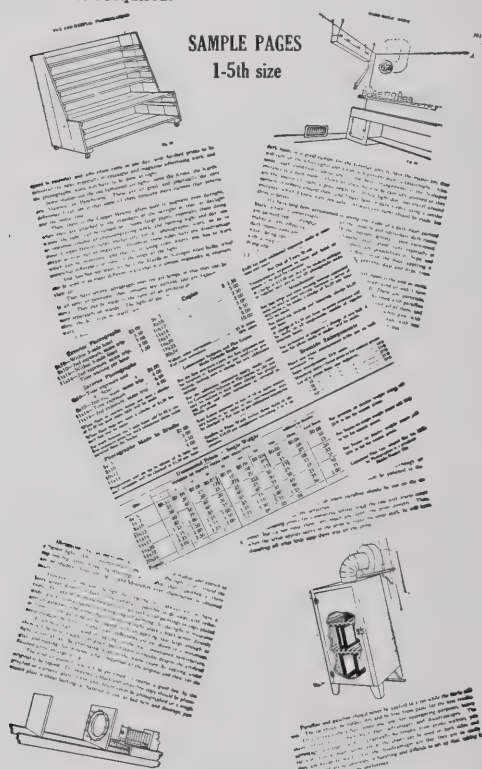
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

turned into hate and peace into discord and discontent. Photo supplies were turned into photographs, but alas and alas! The photographs lacked quality, for who among us can do good work while in a frothing white heat with "temper"?

Dear brother or sister photographer, have YOU a bad uncontrollable temper? If so, do not try to fool yourself by pet naming it "nerve." You might succeed in fooling yourself, but you cannot fool the other fellow, so don't try to cure it with nerve tonics. "It can't be done." Don't try to excuse yourself, for not one of the staff will excuse you, but will likely try to blame their own temper on to you; for are you not their boss? Strange though it may seem, I have always found that most employees expect a good example set by the "Big Boss." So if YOU have a bad temper, first *find it*, then *lose it*.

✱

International Photographic Arts and Crafts Picture Exhibit

Entry blanks are now ready for the forthcoming exhibition of photographic prints at the International Photographic Arts and Crafts Exposition, to be held at the Grand Central Palace, New York City, from April 21st to 28th, inclusive (Sunday excepted).

Last day for receiving photographs, April 14th, 1923.

CONDITIONS

1—The aim of the print committee is to exhibit specimens of the best photographic work of all classes.

2—Four prints may be submitted by any entrant, and must be his or her work. Prints must be mounted on mounts not exceeding 16 x 20 inches or less than 8 x 10 inches.

3—A fee of fifty cents is charged with each entry, which must be sent by mail together with entry form, and separately from prints. This fee is to cover cost of handling, packing and remailing photographs.

4—All packages must be prepaid and clearly labeled with attached shipping tag.

5—On back of each mount place number corresponding to that on entry form, title, name and address of sender, and class of entry desired.

6—All photographs will receive impartial judgment from leading photographers in that field. The judges are not compelled to award prizes for anything but good work, and if they deem the quality insufficient they will use their own judgment about the awards.

7—THE AWARDS:

First Award—The International Photographic Arts and Crafts Gold Medal.

Second Award—The International Photographic Arts and Crafts Silver Medal.

Third Award—The International Photographic Arts and Crafts Bronze Medal.

8—A Special First Award will be given for the best photograph in the Amateur Class, consisting of a Scholarship in the New York Institute of Photography, worth \$200, this prize being transferable.

9—The possession of the prize-winning prints is assumed, and also the right to reproduce them.

10—No prints will be sold at the exhibition.

CLASSES

A—Amateur Class, all subjects eligible. No advanced amateurs or professionals allowed to enter in this class, and if work is deemed too advanced by the judges, it will be passed into the Advanced Amateur or Pictorial Class. This class is strictly for the amateur who has had no advanced training.

PICTORIAL CLASSES

B—Marine Subjects.

D—Still life Subjects.

E—Genre Subjects and Figure Studies.

C—Landscapes and subjects not included in other three classes.

F—PORTRAIT CLASS.

G—Photography in Advertising.

H—News Photography.

I—Scientific Photography of all kinds.

J—Commercial Photography.

K—Color Photography.

L—Fashion Photography.

All prints to be sent to PRINT COMMITTEE, International Photographic Arts and Crafts Exposition, Room 332, Hotel McAlpin, 34th Street and Broadway, New York City. Charges prepaid.

The first prize in each class will be a large solid gold medal and will be awarded for merit only; the second prize will be a silver medal and the third prize will be a bronze medal.

AS WE HEARD IT

R. M. Godfrey has purchased the Boberg studio, of Bicknell, Ind.

F. W. Simons, of Cleveland, Ohio, has taken possession of and opened the Hieber Studio, Ligonier, Ind.

The Van Dyke Studio, of South Bend, Ind., has moved into more commodious quarters at 115 South Michigan Street, occupying the entire second and third floors.

The old Royal Studio and Cooke's Studio, of Medicine Hat, Alta., are now merged into one business and will be known as the Royal Studio, J. Curtiss and T. E. Colter, proprietors.



LEARN PHOTOGRAPHY

BETTER POSITIONS - BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY

110 WEST 32ND ST., NEW YORK

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

Pictorial Photography in America

1922 Edition—Price, \$3.50

Besides the 76 pictures giving representation of the work of the exponents of Art in America, the book is also made interesting by the well-written papers on photo art.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS

PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | |
|-------|---------------------------------------|
| No. 1 | Modern Lenses (1899) |
| 3 | Hand-Camera Work |
| 6 | Orthochromatic Photography |
| 7 | Platinotype Process |
| 8 | Photography at Home |
| 11 | Developers and Development |
| 13 | Photographing Flowers, etc. |
| 14 | Street Photography |
| 15 | Intensification and Reduction |
| 18 | Chemical Notions for Photographers |
| 21 | Albumen and Plain Paper Printing |
| 23 | Photographic Manipulations |
| 26 | Telephotography |
| 31 | Photographing at Night |
| 33 | The Dark-Room |
| 37 | Film Photography |
| 40 | Platinotype Modifications |
| 45 | More About Orthochromatic Photography |
| 74 | Intensifying and Reducing Negatives |
| 76 | The Hand Camera |
| 78 | Printing Papers |
| 83 | Coloring Lantern Slides |
| 85 | Photography by Flashlight |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

R. H. Wheldon, of New York City, has opened a studio in Petaluma, Calif.

The studio of Callis & Pollock, Lampasas, Texas, was destroyed by fire on March 18th.

The G. Cramer Dry Plate Company, St. Louis, Missouri, announce that Mr. J. P. Colville has assumed the management of their New York City Office at 37 East Twelfth Street.

John Lincoln Smith, of Zanesville, Ohio, died on March 28th, at the home of his daughter in Elmhurst, L. I. He was 63 years of age and is survived by his widow and four children. Death ended many years of invalidism, the greater part of which was spent in a wheel chair built especially for him.

The following letter was forwarded to us by the Commercial Photographers' Association of New York. Any information will be gratefully received by Mrs. G. W. Arnold, Nutley, N. J. Communications may be made directly to her address or to Charles Kanarian, Secretary of the above Association, 159 Sixth Avenue, New York.

"Have you in your possession a letter which was being photographed for my husband, William Harris Arnold, of Nutley, New Jersey, and of 2 Walker Street, New York?"

"Owing to his death it has been lost track of and I should much appreciate an immediate reply. Very truly yours,

"GERTRUDE WELD ARNOLD,
"Nutley, N. J."

The many friends of Joseph Dumbroff, of Willoughby, Inc., New York City, are congratulating him on his recent narrow escape in the railroad accident which occurred outside of Columbus, Ohio. He got a lift into Columbus and was at a government auction of war goods only twenty minutes late. Mr. Dumbroff took leave of the Show Committee of the International Photographic Arts and Crafts Exposition, who were calling on some of the manufacturers and dealers, to make a special trip to Columbus. The train was derailed, and the car in which he was riding turned completely over. He states that he was not even scratched, while others in the car were badly injured, and one was killed. He will be on hand with the rest of the Show Committee to welcome the visiting dealers at the Show.

The Convention of the Panhandle Association of Photographers, which met in Clarendon, Texas, March 22nd, was well attended, photographers being here from all Northwest Texas, Western Oklahoma and Eastern New Mexico.

Meetings were held in the studio of J. R. Bartlett.

Officers elected were J. R. Bartlett, Clarendon, President; Mrs. George Turnbo, Lubbock, Vice President, and Claud Gray, Amarillo, Secretary and Treasurer. Resolutions of thanks were voted unanimously by the Convention to J. R. Bartlett and the people of Clarendon for entertainment.

The Association was entertained by the Lions' Club with a dinner. S. S. Griffith, of Dallas, and C. L. Thomas, of Waco, were honor guests of the Association's meetings. Floydada, Texas, was chosen for the next meeting place.

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 819

Wednesday, April 18, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	483
Photography in European Reconstruction	485
What Does a Proof Prove? (C. H. Claudy)	486
Association News	488
Illustrations by L. L. Higgason	489-490
Which Side of the Face?	491
Art or Jazz? (Pearl H. Voss)	494
Salary and Profit	502
Are You Close to Your Barracks?	504
As We Heard It	504
Classified Advertising	506
Keep the Styles out of Pictures as Much as Possible (Floyd Vail, F. R. P. S.)	507
P. P. S. of New York	507

Editorial Notes

The BULLETIN OF PHOTOGRAPHY will at an early date commence the publication—the exclusive publication—of a series of the large portraits by Mr. William Crooke, of Edinburgh, Scotland, which have been exhibited within the past few years. Mr. Crooke has long been the outstanding portrait photographer of the old world. To his wonderful studio on Princes Street, Edinburgh, the cream of European beauty, aristocracy, law, religion, science and art, has made its way in the past forty years, and the result is the accumulation of a collection of negatives without parallel elsewhere. For anybody who is anybody, to go to Scotland and not to be photographed by Mr.

Crooke, of Edinburgh, is a solecism in which no pride is taken. For Mr. Crooke is, and always has been, in a class by himself.

✽

Spectacle lens photography appears again to be exciting mild interest among a few enthusiasts. It has broken out many times before, has been relegated to oblivion, recurs *de novo*, and so it goes, and will go, it is to be supposed, so long as photography endures. But it only interests the few who understand it; the many do not—and that places it. The non-coincidence of the chemical and visual foci renders a lens of this type impracticable, if not worthless, for general purposes, unless resort be had to the legerdemain necessary for getting a focus. At best you obtain an ill-defined result which normal vision fails to understand. It is interesting but is it photography? It is not even soft focusing—a mongrel optical term if ever there were one. The great optical manufacturing firms who maintain costly plants and large expert staffs for producing the beautifully finished lenses of high defining powers, may well look askance at spectacle lens photography.

✽

And the same with pinhole photography—the survival of an interesting physical fact,

viz., that light admitted through a small aperture on to the anterior surface of a darkened chamber produces an image of external objects. Photography of this nature is of little practical value. There it is and there it stands. It makes no wide popular appeal. It helps forward neither the art nor the industry. But like spectacle lens faddishness, it recurs and recurs. If photography had to rely for its results upon these repetitional ephemera, it would get nowhere. The pinhole camera is at best a toy.

✽

Colonel Roosevelt recently talked to the White House photographers on a subject that closely concerns them, and everybody else, namely, physical fitness. Of all men, the photographer who has to make his living by taking outdoor groups or views for publication, needs to keep a sound mind in a healthy body. And the same thing also applies to the studio photographer. The times have gone by when Bohemianism was an asset in the pursuit of this craft—that form of Bohemianism which embraced carelessness of person and laxity of mind. In fact, Bohemianism, literary and artistic, appears to be a thing of the past. We live in times far too strenuous for such diletantism. The photographer who keeps himself always physically fit is going far toward doing justice to himself and his calling, and is setting the best possible example to his fellow man.

✽

Mr. Otto Kahn, the banker, of Kuhn, Loeb & Co., and world-wide financial power and renown, recently withdrew his name from the patronage of a modern play to be produced at a Broadway club. The play was likely to offend a section of the community and Mr. Kahn didn't desire that he should incur charges of partisanship. Mr. Kahn is back of many enterprises: the Metropolitan Opera and the Famous Players Film Corporation—Will Hays' principal employers. In fact, Mr. Kahn stands for the apotheosis of Wall Street

soullessness. If Mr. Kahn could see his way to dissociate himself from this movie trust and help the screen to become really American, instead of Asiatic in heart, soul and sentiment, he would further earn the gratitude of the community.

✽

Sigismund Blumenn, of San Francisco, who recently talked on "Ethics for Photographers" to the P. A. of C., is a man after our own heart. He dots the i's and crosses the t's, just as does Pirie Macdonald, of New York. He thinks straight and talks straight. It is true that photographic conventions are not what they were—times change and we with them—but as photography will always be a part of the world's work, it needs teachers and preceptors for the aspirant to success. At one time, in the history of mankind, oral teaching was the rule; there were no books. And yet, as our distinguished friend, Dr. James J. Walsh, maintains in the famous book of that name, the thirteenth century was the greatest of all.

✽

Herkomer, the Bavarian painter, once called photography "an evil thing," but the black art will endure to the end of time. Painters alternately praise, patronize, criticise, and sometimes derogate the work of the camera, but, to quote from "The Brook," "Men may come, and may go, but I go on forever." The art of wood engraving, which photography supplanted, is virtually obsolete; steel engraving, too, is not so much evident, as formerly, for purposes of illustration. However much, esthetically, these facts are to be deplored, it is the *summum bonum*, the greatest happiness of the greatest number, that has primarily to be considered in mundane life.

✽

Mr. E. L. C. Morse writes to a London contemporary, patting it on the back, for its superiority to American photographic publications. Mr. Child Bayley must have grinned a broad expansive grin when he printed this ingenuous Chicago boost. Mr.

Child Bayley and Mr. G. E. Brown print just exactly what their advertisers permit them to print, no more, no less; hence Mr. Morse "wastes his sweetness on the desert air." The freedom of the press over there is a picturesque myth; there's no such thing. The recommendation or endorsement of anything American, in preference to British, infallibly brings Mr. Bayley and Mr. Brown a bad quarter of an hour. The Cockney shopkeepers who dominate British photography are as jealous of American progressiveness as they were of German mental superiority. They are not to blame—it is the logical effect of insularity.

✽

You get the same narrowmindedness in Gopher Prairie, Minn., on this side of the Atlantic, which is one of many reasons why photographic conventions are held in America, or should be held, so that by mental attrition, the reaction of mind upon mind, men can learn one from another how to do better work, and thus help the progress of the world. But if some of those hard-boiled British photographic manufacturers had their way, the world would only be using cameras, plates, lenses, "fillums," papers, made at Stratford-atte-Bowe, or Brummagen. Isidor Joseph told us this in so many words the other day; and it is not so long ago that Wellington, of Wellington and Ward, opined that it was sinful of English photographers to use things of American manufacture. As they say in New York, "Can you beat it?"

✽

Conventions, expositions, and congresses, being much in the public eye just now, we have a suggestion to make. It is this: That something be done about the Latent Image. Could not the mathematicians, physicists, chemists and others who have this matter in hand, get together and agree on a common line of experiment so that a definite idea may be gained of what really happens on the exposure of Ag Br to light? For over forty years this problem has been perplexing the scientific world and we don't appear to

"get much forrarder." Seems to us that there's something in our suggestion which, if acted on, might lead to a useful addition to knowledge.

✽

The Australian Photographic Review, a copy of which, dated January 14th, has reached us in the ordinary operation of the exchange list, arrests our attention rather more insistently than the larger number of our exchanges. The reason for this is its peculiarly interesting reflections of Australasian natural history life, embodied in the articles and illustrations. We've all heard of kangaroos and other indigenous creatures, but the lizard-like Gecko described by Otto Webb is "a new one on us." We note a reproduction of a Kodak film 18 years old. There were sent us the other day perfect Kodak negatives of this present writer made by Mr. William Crooke, of Edinburgh, near that city in 1898.

✽

Photography in European Reconstruction

Colonel Haskell, who recently returned from Russia whither he had gone on an errand of mercy from these United States, brought with him a series of photographs, "still" and animated, of the deplorable conditions under which the Russian peasantry are living, rotting and dying. Frank Zukor, a young camera man of our acquaintance, was sent to make photographs of dark and gloomy Siberia. He vowed he would not go again at any price. Not long ago photographs were shown of literal living skeletons in Eastern and Central Europe. And even today equally sad pictures of suffering humanity in other parts of the world are common enough. Photography is an unshakable witness of the pathetic misery of the long, long trail of war.

Photography is said to have won the war, and it unerringly revealed the wide areas of its hideous aftermath. Might it not also be used to re-establish the reign of the Prince of Peace?

Only the other day Clemenceau ("the

Tiger" of France) came and talked to us on behalf of his country and tried to enlist the sympathies of America on its side. But he just talked and talked and talked. He didn't show a photograph, a lantern slide, or even a movie of the conditions he wants to see altered or improved. How much more convincing it would have been if the old man had been properly press agented, a stack of photographs shot to the newspapers, and the interspersal of his addresses with slides or movies been arranged for? Photography can preach sermons that reach the heart, the mind, the soul—and the pocket of a nation.

Lord Robert Cecil is the latest distinguished mendicant that has come to these shores. He thinks he can talk America into

the League of Nations. Not on your life, Robert, talk you never so sweetly and well. He'll do nothing in particular and do it very well. But if he brought photographs, slides, movies, literature, that showed how or why America could gain materially or morally in the slow work of reconstruction in Europe and Asia, something might result.

The Armenians, who are battling for their lives against the bloodthirsty Turks, are wise enough to have a photographic and press bureau.

Uncle Sam has been lavish in his generosity, but now the "old bird" is plaintively asking to be shown before he digs any more. Photography is the only way of showing him.

What Does a Proof Prove?

C. H. CLAUDY

When you take your automobile to the paint shop to be refinished, the painter shows you, first a color card, by which you choose the hue your car is to be, and next, a finished car, to prove to you the quality of the work he does.

When you go to a tailor he shows you, first the goods of which he will make your new suit, and next, a picture of a finished suit, by which you can see the cut and supposed fit of your new apparel.

You buy a house from an architect's plans, which include a perspective elevation; then you choose material from samples, and have it nominated in the bond that the same material will be used in the construction of your home.

Your customers come to you to be photographed, and you furnish them with "proofs" which are supposed to "prove" to the customer that you will do him a good job, with which he will be satisfied.

Too often the proof and the finished picture are anything but alike. It is true that in 99% of the cases, the finished picture will be a vast improvement over the proof, not only as regards finish, but as regards likeness and life-likeness.

While it is true that a picture which is a vast improvement on the proof comes as a pleasant surprise to the customer, it is also true that had the customer known in the beginning how fine the result would be, she would be very apt to order more. We all know that the order given at the time is the easy one to get; that the subsequent or duplicate order takes more salesmanship and frequently never happens.

It would, therefore, seem to be very good business to make the proofs as handsome and attractive as possible, in order that the greatest possible original order be secured.

It is curious, but true, that very few photographers make any attempt whatever to "doll up" their proofs. If they stuff half a dozen proofs in an envelope and mail them off, they feel they have done their full duty.

Yet how little, how very, very little, it costs to make the proofs attractive.

What does proof paper cost in 5 x 7 size? What does it cost in 8 x 10 size? Well, the difference is the cost to you in making your proof on a large sheet with a tinted margin!

What does it cost you to retouch?

Remember that of six negatives made, you will have to retouch two, certainly, for the order. To save yourself the retouching on the wrong four, you retouch none when making proofs, or, if you retouch at all, it is sketchy and hasty.

Add the cost of retouching four negatives to the cost of making the proofs on larger paper with a tinted margin, and divide by six proofs. Compare the total cost with the cost of proofs as you now make them. Admit that the total additional cost is a dollar, and ask yourself whether a dollar more here won't sell at least two dollars more in finished pictures? If it sells ten dollars more in one case, in ten, you break even!

The proof of the pudding is in the eating, and the proof of the photograph is in the seeing. Human nature is human nature the world over. It is harder to sell anything by mail than direct, simply because by mail one must depend upon picture or description, while 'direct selling shows the actual goods.

This statement has a curious confirmation from a bond salesman. Bonds are folded pieces of paper, handsomely engraved. Neither the paper nor the engraving is worth much; it is what the bond represents which is worth money. And the majority of bond salesmen think their customers know this, and so sell by talk, only. This particular bond salesman walks around the street with fifteen or twenty thousand dollars worth of real bonds in his pocket. He has them in all sorts of denominations. And when he has a customer interested, he spreads this handful of wealth out on the desk in front of his customer. There is something in the sight of the engraving which arouses a customer's cupidity. Even though he knows that it is the company behind the bond and not the certificate, which is valuable, he buys, often because he sees what he is buying!

Show your customers what they are going to receive and they will buy more largely than if you simply send them a proof to

choose the likeness or pose which they prefer.

It may be argued, "But the customer has already chosen the style and finish. She knows what she is going to get. All she has to do is imagine her own face in place of the sample face submitted to her."

Very true; all she has to do is imagine. But don't forget that you are trained to imagine how a proof will look when finished, and your customer is not. It is your business; it is not hers. It is a familiar process to you, it is not to her.

I am well aware that there will be hundreds who will disagree with me, violently. They will say "we have always sent plain proofs, all photographers send plain proofs, it is a custom of the business, what was good enough for my father is good enough for me, it wouldn't pay, it's not done, nobody else does it!"

All very true, doubtless. There was no Standard Oil before J. D. and no flivver before Henry. Piggly Wiggly was a new idea which "wasn't done" and the man who invested in the telephone was "crazy," just as Eastman was "crazy" when he sought to supplant the then new dry plates with films.

Someone has to start everything which is started. The courageous pioneer reaps the harvest. At any rate, it won't cost very much to try . . . and if you keep parallel records of two dozen customers, to twelve of which you send plain proofs and to twelve, well finished proofs, you will soon know whether or not one "proves" more than the other.

Here, the proof is not in the eating, but the bank account.

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., *Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.*

Winona School

Preparations for the 1923 session have taken a big stride during the past week. Mr. John Steinke, of Cleveland, Ohio, has foregone the pleasure of an Easter vacation at home to spend the time in Washington, D. C., discussing with Director Towles the remodeling of the School Building and arrangement of the program. Being an instructor in Mechanic Arts in Cleveland and having been in charge of conditioning the School last year, Mr. Steinke is well fitted for the task of supervising the changes to be effected this year. Among the new features will be an indoor artificial-light camera room and an outdoor garden, the latter lending itself to interesting and unusual results. Dark-rooms will be changed, the lecture room remodeled and other minor adjustments made, all of which will insure a comfortable occupancy by the class of one hundred or more students.

The program is being worked out to the last detail, still allowing sufficient flexibility to interchange Garden periods with inside work during inclement weather. The exact date of opening has been set; class work will begin promptly at 9.00 o'clock, Monday morning, July 30th, and the school continue for four weeks. Make your arrangements accordingly.

Applicants should file their registration fee of \$10.00 with the Secretary not later than June 1st, thereby assisting in the formation of classes. \$40.00 balance of tuition is payable at the School.

Special Railroad Rates to Convention

Assurances of a special, reduced, round-trip fare have been received from nearly all railroad passenger associations. The outlook is a complete circuit, to and from Washington, for one and one-half times the regular fare with a minimum charge of \$1.00. Identification certificates will be issued, one of which will suffice for each member including dependent members of his or her family. This makes the trip financially within the reach of practically everybody, and while possibly not as cheap as a regular excursion rate from a particular city, obviates the usual crowding attendant with the lower fare.

Secretarial Allies

After all, it's the members that make any Association. The real, "let me help" fellow can do more good in his neighborhood than most any form of publicity. Taking for granted, the officers are striving to increase the membership by increasing the benefits derived therefrom, it is the optimistic booster who keeps Association work on edge and promotes a feeling of hearty co-operation that is the basic necessity in organized endeavor.

Our friend, Mr. Henry W. Smith, of Auburn, Wash., writes: "Please consider me an active member and if there is anything I can do to help you or the Association, do not hesitate to send me out on the job. I am located between Seattle and Tacoma. Am not at all acquainted with the work of the Association but will become a



L. L. Higgason
Asheville, N. C.



L. L. Higgason
Asheville, N. C.

real active member soon as you give me an order."

The successful man is always a busy man, but if you pause a moment to scrutinize society, you will conclude that he is also the man who usually finds time for a little missionary work on the side. That's our idea of an Ally.

✽

Convention Exhibits

When the days are dark and dreary
And the picture business slow,
Then's the time to start a-thinking
Of the coming Photo Show.

Surely in your files of sittings
Made when care and trouble free,
There are those well worth presenting
At the National Galler-y.

Get them out and have them printed
Just as many as you like,
Here's a chance to win distinction,
That's an Artist's soul delight.

Convention time will soon be with us
And a multitude of cares,
Don't delay the preparation
Of your very choicest wares.

Don't let sodden darkness outside
Rob the inside of its cheer,
Make the world be what you want it
This, your Photographic Year.

✽

Which Side of the Face?

Few faces have the ideal symmetry we see in artistic portraiture, either by painter or photographer, and so the inquiry is pertinent, how do the artists get over the deviation from regularity of the two sides of the face? The painter, to be sure, has recourse to his art, but the photographer is constrained by the exigencies of camera practice, and yet we never see high-class photographic portraits with the face unsymmetrical, as possibly may have been Nature's hand-out to the particular individual photographed.

If you ask any of these artistic photographers how they succeed in overcoming the obstacle to successful issue, you will find no unanimity in their opinion. One is ready with the pronouncement that the side of the face should be taken toward which the non-medial nose inclines, be this inclination

The MacAvoy Improved Multiple Back Ground Carrier



The only Patented Back
Ground Carrier on the
market to-day.

Patents secured in the United
States and Canada.

Patents pending in France
and Mexico.

Used in the Southern School of
Photography at McMinnville, Tenn.

and at the

Photographers' Association of
America School at Winona Lake, Ind.

Manufactured by

MacAvoy Sisters

Buckhannon, West Virginia, U. S. A.

EXEMETOL

"THE DOCTOR IN THE TUBE"

SHOULD BE IN EVERY DARK-ROOM

Don't wait until Metol Poison develops ; use Exemetol after each day's work and have clear hands. Exemetol is excellent as a facial cream and is also recommended as a valuable household remedy for cuts, bruises, ivy poison, barber's-itch, eczema, etc.

COOLING

SOOTHING

HEALING

AT YOUR DEALER OR DRUGGIST

50c THE 2-OUNCE TUBE

HEWES LABORATORIES

34 WITHER STREET

BROOKLYN, NEW YORK

ever so slight. "No," asserts another who is ready with examples to prove his contention. "No, you must select that side on which the trend of the crooked mouth is the lower."

Still another protagonist maintains that the contour of the jaw must be consulted, that its greater bulge must be nearer the camera. One who has kept silent hitherto, now advances the information, with an ultimatum, that the side on which the up-eye is placed must be on the near-camera side; but he is at once contradicted by the contrary pronouncement that the smaller eye must be closer up. When photographic doctors thus disagree, who shall decide? Each substantiates the validity of his contention by the exhibition of his own work.

Fortunately, all these enumerated deflections from normalcy are not embodied in any one face, or if they are, it is not likely he or she would be hypercritical of the result if the defects were not made with over-emphasis.

The photographer of heads must be under greater constraint to get a fair, yet true, presentation where abnormalcy pertains, than is the painter, and yet exacting patrons will have the most favorable aspect shown. And they get it, withal. The photograph, with all the effort to idealize it, still remains a realistic presentation of the actual, and the photo-artist, thus compelled to set truth to the best advantage when not accessory to art, must have photography "lie like truth."

Fortunately, Nature in her endowment of the facial elements—the features: nose, eyes, mouth, works on a constant principle, apportioning and distributing the deviations from the classical cuts, in such a way as may be taken advantage of to effect some amelioration, thus making him master of the imposition. For instance, the higher up-eye and lower end of the mouth are nearly always on the same side of the face and usually the nose is turned that side too, and also the lower jaw is in conformity with the facial layout.

MEET US AT THE SHOW

Grand Central Palace April 21st to 28th

WILLOUGHBY

Booths 106 to 121

Where you may gain some idea of the character of Service performed by the Willoughby stores.

Willoughby Service has been the prop of the perplexed amateur and the seasoned professional for a quarter of a century. Both have come to regard Willoughby's more in the light of a friend than a business institution, and this is as we would have it.

The name of Willoughby is known from coast to coast for fair dealing, fair prices and excellent merchandise with always an attitude of eager, agreeable helpfulness toward its customers. The beginner and the expert may seek advice at any time and as many times as occasion arises. We are in business to serve in the most liberal interpretation of the word.

WILLOUGHBY'S

110 West 32nd Street Branch Store, 118 West 44th Street

NEW YORK

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWERDIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

So the photo-artist may use the varied hints vouchsafed by the advocates of their special methods, for he may adopt, or not, any one or all of them, as occasion presents, since he can instantly modify the particular trend of the mouth or the eyebrow, by the inclination he gives the head, in his pose of the model; and also by modifying the light, he may correct the contour of the jaw, making it symmetric, by turning the face more toward the camera.

In portraits where the side, or three-quarters view of the shoulders is taken, with face toward the camera, the head naturally turns away from the operator, and therefore it is advisable to select that side of the face where the trend of the unsymmetric mouth is lower.

When the head is much tipped to one side, it is best to have that side nearer the camera where the eye is higher up.

But particularly take note of the unsymmetric jaw contour, when you have the shoulders full in front and the face turned

away from you, and most particularly if the light falls on the farther side of the face. You can effect much by skilful management of the light and shadow.

Careful experiment, of course, is needed and attention to individual cases, and do not object, when pronounced deviations present themselves, but embrace the opportunity for experimentation. Remember, above all things, your most potent aid is in the acquired control of the illumination.

Art or Jazz?

PEARL H. VOSS

Lights from conflicting angles in portraiture are "jazzy." They attract undue attention to themselves and detract from the subject portrayed. They confuse the beholder. They contradict nature and violate the principles of true art.

But nature must not be disregarded, nor art principles violated, if professional photography is to endure. Photo-portraiture, if it is to live and hold its place as a



WE WILL PAY YOU \$7.00 CASH

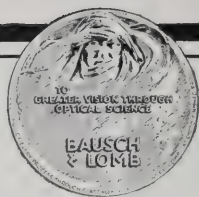
For using one **FREE Sample** can of **Neco** Precipitant and sending us your **Sludge** for refining. **NECO** takes the **Silver** out of exhausted hypo—Silver that now goes into the sewer. Write for Free Sample—postpaid. Use it according to simple directions. Send us the sludge. You will be ahead not less than

\$7.00

Over **\$1500.00** paid one Customer last year for using Neco. Why not get your share? Order your **Free Sample** today.

National Engineering & Refining Co.
RAPID CITY SOUTH DAKOTA

Bausch & Lomb Tessar Lens



For Speed

As the Tessar Ic works at the speed of $f4.5$, it can be used with satisfactory results even when the light is poor.

For Covering Power

The Tessar Ic possesses reserve covering power which is desirable when using with larger size plates than regularly listed for, also when swing back is employed.

For Flatness of Field

The Tessar Ic permits handling groups and standing figures at much larger apertures than do the ordinary types of lenses.

Write for our portrait lens catalog, if you haven't a copy.

Bausch & Lomb Optical Co.

630 St. Paul Street Rochester, N. Y.
New York Washington Chicago San Francisco London

Makers of Photographic Lenses and Shutters, Projection Apparatus, Microscopes, Binoculars, Telescopes, Ophthalmic Lenses and other High-Grade Optical Products.

respectable profession, must be considered as an art; and it is only by sincere devotion to the highest ideals and principles of art that professional photographers can gain for photo-portraiture the high station that it should hold among the fine arts.

The greatest principle perhaps of all art, and of all life, is unity. The world itself is held together in unity, and every piece of true art must possess this principle.

A portrait is not an exception to this rule, and in portraiture nothing is so essential to unity as a single source of light. In nature the sun falls on all objects with the same gracious touch. We would not consider a painted landscape if one object showed the sun on the east and another on the west. Such a work would be condemned as false because it violated the laws of nature and the principles of unity. So, in portraiture; laws and principles must be obeyed. And there is no better way of asserting and maintaining unity in a portrait than by the artistic application of a single source of light.

It is not more light from conflicting angles that we need to make portraiture original and effective, but more brains and independent thinking in the control of one source of light—more consideration, perhaps, of the light in relation to the subject.

To me, there is only one type of subject to which extreme or conflicting lights can be conscientiously used. I refer to young people of the "flapper" type. Jazz is their life, and if a jazz lighting serves to create the right atmosphere and is most expressive of the subject's nature, then it might be artistically used. But I should consider it most uncomplimentary to use the same lighting effects on thinking men and women, and it would be an insult to use an extreme jazz lighting on a person of fine character.

Lighting "effects" are used too much for their own sake. Lighting should be the means, but not the end, of portraiture. And if the means are properly employed, they will not attract attention to themselves but merely serve to express the conception

REMEMBER the Sterling Enameled Developing Tanks, Water ? Jackets and X-Ray Tanks you saw at the EXPOSITION ?

STERLING MANUFACTURING COMPANY, Beaver Falls, Pennsylvania

of the artist. "True art conceals art," is Goethe's well-known maxim.

Pictorial art has a few well-founded principles which do not pass away with the incoming of each new school. Gradation and concentration are among these principles—"they are the best means known to art whereby strength of light may be builded up and sustained," says a well-known art critic. "Each light or dark supports a brother of the series converging toward the center, as the blocks of stone sustaining a pyramid taper to an apex of a single block."

"As for the transitions from highest light to deepest dark, it should be made by delicate gradations." "As the smoke loses itself in the air, so are your lights and

shadows to pass from one to the other without any separation," says Leonardo.

Van Dyke says, in speaking of contrast, "Violent changes will not do as a rule, for nature is not violent, except occasionally, and in small masses at that—sharp contrast often results in hardness of line and absence of atmosphere. There is a middle ground upon which good art may stand, but if there be any leaning to the one side or the other, it should be in favor of delicate gradation. The violent may prove strong in the hands of genius, but in the hands of the ordinary artist it shows only a pretentious weakness."

Violent concentration of light, such as we see in Rembrandt or Decamps, is fast becoming a practice of the past.

A New Discovery

Make beautiful diffused or "Soft Focus Portraits" from ordinary sharp negatives. Any degree of diffusion obtained at will, as simple and easy as ordinary printing. No expensive equipment to buy. \$1.00 will bring you complete information how to do it. Your money refunded if not satisfied.

D. PETERSON
Box 302 PRINCETON, MINN.

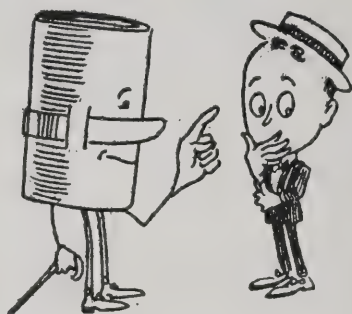
VICTOR



Victor Flash Powder is today successfully used for illuminating all classes of inside work, from a portrait of "Baby" to a negative of a National Convention. Its extremely high illuminating quality, instantaneous combustion and cleanliness, make it the most satisfactory and profitable operating light you can use.

JAS. H. SMITH & SONS CO.
3544 Cottage Grove Ave., CHICAGO, ILLINOIS

THE HOUSE THAT SHIPS PROMPTLY



MONEY TALKS

when it comes to getting
good values.

Gross Mountings

cost so little, considering the
quality, that a fat pocketbook
will be your share if you use
them. Ask us about

Gross Mountings

We'd like to show you what
we can do for you in

Design, Price,
Quality and Service

We're prompt with our orders.



*Read what a
successful photographer
says about*

TAYLOR-HOBSON COOKE LENSES



*"I have used every make of lens
in the past twenty-seven years, but
the Cooke Portrait Series II f4.5
is my choice of them all as an all-
around studio lens."*

This is indeed a master lens,
in the hands of a master crafts-
man. The diffusion arrangement
produces that delicate softness
so essential in high-grade por-
traiture.

Send for a Cooke catalog and
select the lens you require.

Cooke Lenses are sold by
the leading photo-supply dealers
everywhere.

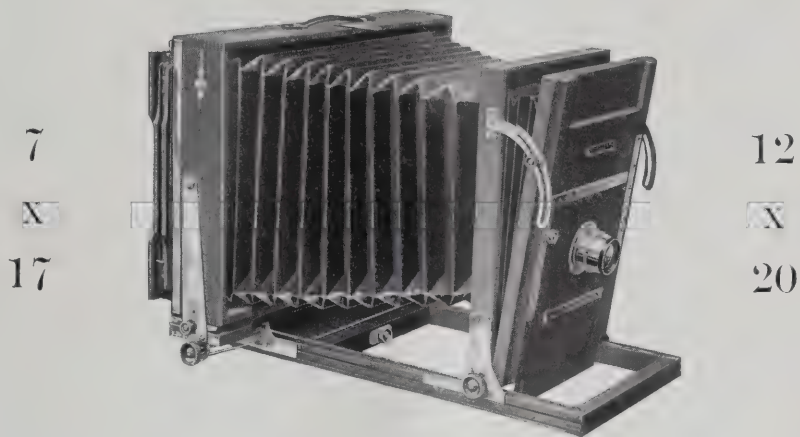
Burke & James Inc

240 E. Ontario Street, Chicago

*Sole Wholesale Distributors
For U. S. A.*

F. & S. Banquet Camera

An Unusual Camera for Unusual Work



As well suited to the photographing of gardens and extensive grounds, architectural and commercial subjects from elevations, bird's-eye views of factory buildings, large groups, and other difficult outdoor subjects—as well suited for these as for banquets and other large indoor gatherings. In fact the “Banquet” is both an outdoor and indoor camera that will broaden the scope of the commercial photographer's possibilities.

See it at your Stock House

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

Agfa

PLATES ARE HERE

SPECIAL PORTRAIT	H. & D., 500
EXTRA RAPID	H. & D., 400
CHROMO ISOLAR (NON-HALATION)	H. & D., 250
CHROMO ISORAPID	H. & D., 400

THE NEW **Agfa** NON-CURLING
FILMPACK ROLL FILM
NOW READY

Write for Price-List

SAGAMORE CHEMICAL COMPANY, Inc.

Department C

213-215 Water Street, New York

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation and the exceptional opportunities Photography offers you.


MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE of PHOTOGRAPHY

NEW YORK CHICAGO BROCKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8
Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City 22-49

THE Pa-kO JUNIOR PRINTER



A quality printer with all the famous Pa-kO printing head features compactly adapted for quick and easy hand operation.

The Universal Masks are instantly adjustable for any size print up to 5 x 7 inches.

Positive Contact is accomplished easily with the convenient lever handle.

Perfect Lighting insures even prints from any size negative.

Nicely finished in black, nickel and aluminum, The Pa-kO Junior will prove itself at once an ornament and a real servant for any finishing plant. Shipped completely assembled except lamps. Order now from your nearest Pa-kO dealer or write for information to

MINNEAPOLIS

PA-KO CORPORATION

MINNESOTA

GRAF SUPER LENSES



The Utmost in Quality

The Graf Variable Anastigmat—"The Inevitable Lens"

THOSE WHO USE IT:

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguiere

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

HAVING TROUBLE WITH THE SHUTTER?

Our business is exclusively in repairing shutters and diaphragms. We do it right—we know how.

Low prices and work guaranteed.

All make and kinds.

ROCHESTER PHOTO SHUTTER REPAIR Co.
1234 N. Clinton Avenue., Rochester, N. Y.

FOR BEST RESULTS USE A
Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

M. S. BRIDLE, THE PHOTO-ENLARGER
1034 ARCH STREET, PHILADELPHIA

**SEND FOR OUR LATEST
BARGAIN CATALOGUE**

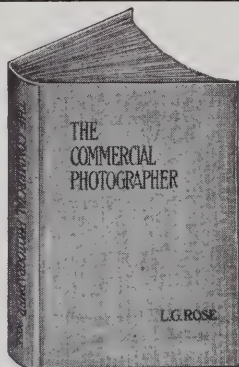
WILLOUGHBY
110 WEST 32ND ST., NEW YORK

Salary and Profit

Every man starting out in business has one object in view, to secure more salary and profit combined than he could make working for someone else. The sole idea is to increase his income. There are very few men in business for the pleasure which they get out of it—for, unless there is a substantial profit there is very little pleasure. Judging from the bankruptcy court, many make a mistake because they forget to see whether the business is profitable or not as it progresses. Too many imagine that orders mean business; that business means profit. Unless there is a profit on every business transaction no profit can be shown at the end of the year. The idea of the more business the more profit is all wrong. Why is it that many men will do business without a profit, or work long hours every day in the week and at the end of the year are unable to show as much real profit as they would have received if they had worked

for someone else by the week and many less hours? Common sense should tell a man he could not make a profit until operating expenses are taken care of; that operating expenses must cover all so-called overhead and interest on this investment, whether it be large or small. Besides the interest on the investment the depreciation must be considered, and if you cannot earn more interest on your investment than you could get by leaving the money in the savings bank it had better be left there.

Too many have an idea that by increasing the volume of their business they can increase their profits, but thorough investigation shows that the percentage of profit can be materially reduced by increasing the volume of business. A certain force of employees can only accomplish a certain amount of work. It is true that for a short period they can be worked overtime, but if this is kept up repeatedly experience teaches

**The Commercial Photographer**

148 Pages

By L. G. ROSE

85 Illustrations

Price, in cloth, \$4.00 per copy. Postage, 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

FRANK V. CHAMBERS, Publisher, Franklin Square, Philadelphia

Goerz Products

Dagor, *f*6.8, Dogmar, *f*4.5, Syntor, *f*6.8, Portrait Hypar, *f*4.5, Telephoto Attachments, Artar, *f*9, Gotar, *f*8, Photo Engraving Prisms, Kino Hypar, *f*3.5, Iris Vignettors and Motion Picture Trick devices. Goerz Roll Film and Plate Cameras, Ango Focal Plane Cameras, Projection Lenses, Projection Lamps, Binoculars, Rifle Sights, Polariscopes, Refractometers, Thermo-hydrographs and many other optical scientific instruments.

Write for information and literature

C. P. GOERZ AMERICAN OPTICAL COMPANY
317c East 34th Street, New York, N. Y.

us that after a few months they do not accomplish any more work during the long hours than they did during the short hours; that when the body and mind become tired they are less active and accomplish less.

We have in mind one of our photographic customers who last year took on a very large amount of college and school work, going out into different cities to get it. He found it necessary to add more room to his studio, which meant increased rent. He also found it necessary to secure an extra retoucher and another printer. During the school work he and his wife as well as all the help worked long hours. When it was finally finished and delivered and he came to pay his bills he found he had less money left in the bank than he had before he started to take on the school work. It is true he did a large volume of business. He may derive some good from the advertising, but he would have been far better off if he had done one-half or one-third of the business and done it at a profit.

Within the next few weeks many photographers will arrange to do college and school work. Is there any reason why this work should be done for any less money than your regular work? Doesn't it require just as much time to make the sittings, just as many resittings, the same amount of time and material to make the prints, and isn't the cost of handling a bunch of school boys and girls just a little more than your regular trade? And then, last but not least, you have reduced the price, and don't everyone of the students feel they are getting a cheap picture and not a good picture at a cheap price? Let the photographers in every city get together, fix the price at which they will do the school work, and you will find that the students will be willing to pay it.—*Ohio Photo News.*

✱

Kind Lady (to a small boy who has been taken out of the water)—“Dear me! How did you come to fall in?”

Small Boy—“I didn't come to fall in. I came to fish.”

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.
57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.
Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY
(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.
(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.
6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.
410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY
24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York
Everything Used in Photography

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

Are You Close to Your Barracks?

A speaker in London, England, was decrying the horrors of war. Suddenly pointing to a group of American doughboys standing nearby, he cried:

"Look at those American soldiers. They are wearing the uniform of the army of hell. But look at me! I am wearing the uniform of the army of heaven."

One of the doughboys then exclaimed:

"You might be wearing the uniform of the army of heaven, but you're a mighty long way from your barracks."

Just so with many photographers. They are wearing the uniform of their trade, but they are not within the barracks of their organization. They have not realized just how beneficial association affiliation will be to them, and they pat themselves on the chest and say, "I don't need to join."

However, it is often said "In union there is strength," and the co-operation given photographers by their organization cannot be denied.

Don't let it be said that you are a long way from your barracks. If you are not a member of your organization, get busy and join. You will never regret it.

AS WE HEARD IT

Kenneth De Long has purchased the Milum Studio of Pipestone, Minn.

Robert Freiss has opened a new studio at 118 S. Main Street, Fond du Lac, Wis.

The A. M. Brown Photo Studio, of Frederic, Wis., was damaged by fire on March 27th.

George F. Gibbs has opened a studio in Davenport, Iowa, where he will specialize in commercial work.

Henry Helms, formerly of Fayette, Iowa, has purchased a studio in Strawberry Point, Iowa, and has taken possession.

David Smith has purchased the photographic outfit of S. H. Wise, and will open a studio in Wilton Junction, Iowa.

Miss Aina Kallberg, Sheffield, Pa., has purchased the F. Applegren Studio and is now in possession of the business.

Edward C. Hartshorn, of West Somerville, Mass., died on March 24th, at the Emerson Hospital, Forest Hills, following an operation.

Mr. Hartshorn was 61 years of age and is survived by his widow and one son.

Bachelder's Studio, Kingsport, Tenn., has been sold to Edmund R. Russell, of Wabash, Ind. Mr. Bachelder will move to Chattanooga.

W. H. Brown, of Manilla, Iowa, will sell his studio here and close down not later than June 1st. Mr. Brown has purchased a large studio in Wyoming.

R. Howard Roy, for many years associated with the Adams and Roger Paul Jordan studios in Portland, Me., has purchased of H. W. Rich the Rich Photograph Gallery, Lewiston, Me.

Francis O. Libby, F. R. P. S., of Portland, Me., will give a one man show at The Camera Club, 121 West 68th Street, New York, from May 1st to 31st inclusive, to which the public is invited.

The Roberts Studio, Barnsdall, Okla., was swept by fire March 4th. The blaze, which was of undetermined origin, threatened the entire business section. Total damage is estimated at \$40,000.

Charles Gilbert Shaw, of Bloomington, Ind., has bought a lot on East Sixth street, for a consideration of \$7,250, where he will build a residence studio of brick at a cost of about \$25,000.

Van Montgomery, formerly of Stockton, has taken over the studio of Miss Mauda Wanamake, in Grass Valley, Calif. Mr. Montgomery has made extensive alterations and is now open for business.

P. J. O'Connell, proprietor of studios in Portland, Marshfield, Bellingham and Yakima, Wash., has opened a branch studio in Mt. Vernon, Wash. "Photos that please" is the motto of the O'Connell Studios.

The photograph studio which Rolf von Rubens formerly conducted at 2268 Mission street, San Francisco, Cal., has been merged with the Whigham studio, at 2780 Mission, where Mr. von Rubens will have charge as an associate of Mr. Whigham.

Leading photographers of Pittsburgh held a preliminary meeting on March 27th, in the Fort Pitt Hotel for the purpose of effecting a permanent organization. Co-operative advertising was discussed. C. A. Bowman was chairman of the meeting. R. W. Johnson spoke.

Members of the Mahoning Valley Photographic Society were entertained with a steak dinner by the Youngstown Sheet and Tube Co. Monday evening, April 9. Members from Cleveland, Pittsburgh and all surrounding towns were present. Six new applications were received.

Harry Devine, one of Cleveland's leading commercial photographers, gave a talk on the relative value of colors and lights in photography, also describing some of the newer methods in which photographs are being used in advertising campaigns.

Harry Wills, of the Eastman Kodak Company, gave a demonstration of straight portrait lightings. He also gave a talk on the dark-room methods, giving special attention to the development of films in summer, as the city water in the Mahoning Valley reaches a temperature of more than 100 degrees during the hot months.

SUNLITE FLASH POWDER

"THE LIGHT THAT NEVER FAILS"



Instantaneous and high in
actinic value

Nearly noiseless and smokeless

Write for booklet describing Banquet Flash
Bags and Home-portrait lighting equipment

Brieff Manufacturing Co.
33 Union Square - New York

HAMMER PLATES

stand every test and hold the record
of superiority in speed, reliability
and interpretation of color-values.

SPECIAL BRANDS FOR SPECIAL NEEDS

*Hammer's Special Extra Fast (red label) and
Extra Fast (blue label) Plates for field and studio
work, and Hammer's Extra Fast Orthochromatic
and D. C. Orthochromatic Plates for color values.*



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy *must* be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

HELP WANTED—All-around man to take charge of studio—salary or percentage. Opportunity to secure part interest. Bright prospect to right party. Bonham Studio, Perth Amboy, N. J.

SALESMAN WANTED—Photographic salesman, selling direct to photographer, to cover Eastern territory. Can live in the East. Address Box 1047, care of BULLETIN OF PHOTOGRAPHY.

HELP WANTED—Commercial Operator. Must be first-class man; none others need apply. The Heiser Co., 113 St. Clair Ave., Cleveland, Ohio.

HELP WANTED—All-around man, commercial and portrait lines; retouching not essential. Workmanship must qualify for first-class studio. State experience and salary. Send samples of work. Ace Hoffman, West Market St., Wilkes-Barre, Pa.

HELP WANTED—Commercial Photographic Printer; one who has had considerable experience. The Heiser Co., 113 St. Clair Avenue, Cleveland, Ohio.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Wanted position as ticket agent. Can furnish best of reference. O. S. Brown, 85 St. Philip Street, Charleston, S. C.

POSITION WANTED—Operator and finisher, both commercial and portrait, desires position with first-class studio. Fair retoucher; seven years' experience; age, 25. Prefer to locate west of Pittsburgh. Address R. von Steinen, 1011 Locust St., Philadelphia, Pa.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio in city of 40,000; north light; five rooms; modern conveniences. Furniture and equipment practically new. Invoiced \$1020. Selling for less than it cost to remodel. W. C. Woods, Room 9, Arkansas Bldg., Muskogee, Okla.

FOR SALE—Only studio within 40 miles in community of 10,000 people; long established, with branch office; large foreign trade and Kodak finishing. Advanced amateur could handle it. Address Box 1048, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Beattie Hollywood Flood Light, \$95; cost \$145; almost new. Selling only because I am out of the photographic business. Indispensable to first-class studios. J. L. Parker, 2933 W. Avenue 37, Los Angeles, Calif.

WANTED—Cassel's Photographic Encyclopedia in good condition. State price and condition. Robert John, 229 West 28th St., New York City.

FOR SALE—Two Graflex Cameras, 3A and 5 x 7 Auto, cases and accessories; \$85 and \$75 respectively; correspondence solicited. Guy B. Churchill, Fort Fairfield, Maine.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

ESTABLISHED 1864

The PHOTOGRAPHIC JOURNAL of AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

*The Standard Photographic
Magazine of America
for the past 60 years.*

\$2.00 PER YEAR 20 CENTS A COPY
Foreign Postage, 50 cents extra.

SAMPLE COPY
FOR A DIME

FRANK V. CHAMBERS, *Publisher*
636 S. Franklin Square - Philadelphia

Keep the Styles out of Pictures as much as possible

The interest awakened by a communication which appeared in the New York newspapers, in which I asked for the loan of old family albums for exhibition and the generous response thereto, leads me to believe that the time has arrived for the revival of the custom of maintaining family albums again.

With the great advance made in not only the technique of photography, but especially the art features included today, a family album embracing such examples will not only serve to preserve the features of dear relatives and friends but be a thing of beauty and a joy forever.

If these albums should again become the vogue I would suggest to photographers to advise taking only bust portraits for the purpose. As little of the prevailing styles of dress as possible should be included. For the styles of one generation look grotesque to another. Recall the old "leg of mutton" sleeves, with their balloon shoulders; the "Grecian bend" bump on the back; the hoop skirt, etc., and it will be seen that the perpetuating of styles would be best left to the numerous fashion periodicals instead of the family album.

Also take all sitters without hats. They look fine now, but hereafter may cause some descendant regrets that the wearer was one of his or her missing links. Think of those immense, sprawling hats seen in old time photographs; the "pancake" variety, Tam o' Shanter and the like. "Hats off" should be the order; then the beauty and loveliness of shapely features, modeling and character will be transmitted without anything to distract as formerly.

FLOYD VAIL, F. R. P. S.

✽

Rochester Section, P. P. S. of N. Y.

At the monthly business meeting and annual election of officers of the Rochester Section, P. P. S. of N. Y., held on the evening of April 9th, the following officers were elected:

President—Louis E. Allen;
Vice-President—Louis D'Amanda;
Secretary and Treasurer—Bert. J. Tibbals.

✽

Jones—Mr. White, I have a question for you.
White—Shoot.
Jones—If a man marries a widow by the name of Elizabeth with two children, what does he get?
Jones—Give up.
White—A second-hand Lizzie and two runabouts.

Burnet's Essays on Art

The standard Art Book of the world.
A reprint—better than the original edition—\$2.00; Postage 15 cents.

F. V. CHAMBERS, 636 Franklin Square, Philadelphia

P. P. S. of N. Y.

All Roads Lead to Utica, April 17th, for the Annual Convention

Grease up the old bus, head her toward Utica, then step on her. Attend the Opening Session. There isn't a number on the program you can afford to miss.

All Members in the Convention Hall at 10 A.M. of the First Day

April 17th will have an opportunity to win one of the three prizes.

Real "Get Together" Dinner 7 P.M., April 17th, "Blue Bird" Restaurant

Please have your display photos forwarded at an early date.

CARL K. FREY will receive them.

"Bring Your Wife or Sweetheart"

Yours, for a large attendance,
F. E. ABBOTT, Secretary.

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

ORDER FROM

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

A printer built for speed, accuracy, convenience and adaptability to the needs of the amateur finisher. Takes 5 x 7 and all smaller sized negatives.



Commercial Kodak Printer

New design with Metal Numbering Stamp.

It masks, exposes, numbers and counts the prints. It is quick and positive in action, has eight metal masks up to $3\frac{1}{4} \times 5\frac{1}{2}$ and 4×5 . Prints from single negatives, films or plates, 5×7 or smaller, or from strip film. Order numbers are stamped on every print automatically and instantly changed by a touch on a plunger.

Adjustable masks control white margins, the quick, positive action of the platen makes the exposures while an automatic counter totals them. Uses a 150 watt lamp and sets on a table or in a table opening.

Complete with masks, ruby lamp,
electric cord and plug . . \$60.00.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 820

Wednesday, April 25, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	515
Perfection of Balance in Portraiture	517
Illustrations by L. J. Buckley	519-520
Association News	521
Photo of Japanese Cherry Trees	522
Leaves from My Note Book	523
Spirit Photography Once More	524
O-M-I Convention	525
Modern Portrait Photography (Mrs. Bayard Wootten)	526
Two Interesting Cases (Elton J. Buckley)	532
Art and the Customer (C. H. Claudy)	534
M. V. P. A. Convention	537
As We Heard It	538
Classified Advertising	539

Editorial Notes

Henry C. Shelley, the war photographer, war correspondent, traveler, author, journalist, and biographer of John Harvard, writes to the BULLETIN OF PHOTOGRAPHY notifying that his permanent address is now 40-43 Norfolk Street, Strand, London, England, from which office he conducts a wide literary and photographic practice. Shelley's writings and photographs long ago secured him renown. He first won recognition as one of the world's cleverest press photographers and writers during the Boer War, in South Africa, 1899-1902.

✱

C. Lang Cobb, Jr., of the Artcolor Company, 130 W. 46th Street, New York,

reports that his method of imparting natural colors to motion picture films is making headway among the public which is interested in the matter. Mr. Cobb has acquired much valuable experience in this and other branches of photography, with which he has been identified for several years. The Artcolor natural color process is, we believe, a secret one.

✱

Talking movies once more! For our sins, we have endured the excruciating horrors of misguided experimentalists ever and intermittently since 1902, when Mons. Leon Gaumont lured us on to a demonstration of his method of doing the thing in another part of this all-too-noisy world. Then there were the cameraphone, the cinephone, the Ediphone, the Chronophone, the Audophone, and a whole lot of other phones, good, bad, and indifferent, mostly of the two latter kinds. And now, of course, we have the radiophone menacing us with the possibilities of seeing the people we hear sing and talk, thousands of miles away. Mostly we don't want to see 'em.

✱

The Phonofilm is the latest. It is attributed to Dr. Lee de Forest and is said to have been brought to the marketable stage. We quote:

"The instrument reproduces sounds in synchronization with motion pictures. The sound record is photographic and occupies a narrow margin of the film on which the pictures appear. It is converted into sound simultaneously with the picture projection by the same machine, so that one sees the animated figures on the screen and hears the voices and music accompanying their actions."

✽

In justice to Dr. de Forest, he is said to be of opinion that his device will be used more for musical numbers than for vocalized photoplays. We are glad to read this. The animated photograph in its most artistic form is good enough for us, and, we observe, for the general public, without having tacked on to it phonographic horrors and incongruities, false colors, rotten "literature," and other excrescences. There cannot be a satisfactory substitute for the music of the human voice, as Mr. Edison and others, we hope, have now intelligence enough to admit.

✽

Peter J. Brady, Supervisor of "The City Record," New York, kindly sends the BULLETIN OF PHOTOGRAPHY a copy of a neatly bound little volume, "Official Directory of the City of New York." The 228 pages are crammed with information on data and things about people and facts that are useful to know and convenient to have at hand for reference. After all, Father Knickerbocker, despite a somewhat drastic attitude toward the United States of America and an alleged deficiency in the milk of human kindness, looms large in the eyes of the world, and is respected, although perhaps not beloved, in the same degree and spirit as Philadelphia.

✽

William Gamble, probably the highest practical authority in Europe on photo-mechanical printing, delivers himself of the opinion that in five years from date, there or thereabouts, photography will do the work of the type setter and the linotype—that is, if we understand Mr. Gamble quite

clearly in this connection. Of course in the matter of illustrations and reproductive work, photography is already indispensable in publication methods, but, at the moment, we do not gather that it is imminent to the supersession of existing ways of setting type. But we are hoping that in the future, Mr. Gamble will favor our readers with a short article on the subject.

✽

One of the few remaining pioneers in the practical construction of cameras and projectors is J. A. Le Roy, of 133 Third Avenue, New York, to whom, especially in respect of projectors, several protections by patent were granted in past years. Mr. Le Roy has made still further progress in his constructive work. He has devised a combined "still" and "movie" camera, so compact that it can be used by amateurs as well as "news" photographers. The new camera weighs under five pounds. It carries 50 feet of film. We infer from the description that the "still" pictures are made on film and not, as might be hastily supposed, on separate surfaces.

✽

Dr. Queally, of Washington, recently it is stated, preached a sermon denunciatory of the visionary isms of modern life, incidentally asserting that the spiritistic movement in this country has advanced into a "religion" that at once vehemently denies the Bible, God and Christ! He then launched into an attack on Sir Arthur Conan Doyle and several new movements . . . having as their goals the same manner of destruction as others already mentioned. The sole interest of the BULLETIN OF PHOTOGRAPHY in this matter lies in the fact that Doyle and others rely on *photography* for the furtherance of their propaganda.

✽

A lens with the extraordinarily large aperture of *f*2.9 has been placed on the American market, a circumstance in our opinion calling for special reference here. This is the Pentac, made by the optical firm

of Dallmeyer, London, and obtainable of Herbert and Huesgen, Inc., 18 East Forty-second Street, New York. It appears to be recommended for press work, *i. e.*, for newspaper photographers, and on cameras of the Graflex type. Conceding its freedom from aberrations and assuming it to have the maximum of depth of definition, this is a remarkable advance in the construction of quick acting lenses of the anastigmatic type.

*

The Professional Photographer, published by Kodak Limited, Kingsway, London, England, contains, in the latest issue to hand, a beautifully illustrated article on the new portrait galleries of the celebrated firm of Elliott and Fry, London, established about three quarters of a century ago. It is over forty years since this present writer first marveled at the then magnificence of the world famous studios. Mr. J. W. Beaufort is the new managing director of this beautiful and palatial installation, and the BULLETIN OF PHOTOGRAPHY wishes him success in the great enterprise. We are happy to note that the historic names of Elliott and Fry are to be perpetuated in photography.

*

Perfection of Balance in Portraiture

To preserve, in every case, in the delineation of the human figure, the requisite artistic balance which suggests vitality, which presents with truth and character the relative degree of muscular activity of each and all the parts, is the great test of the artist's skill, and as much the medium of expression as is the characteristic expression of the face itself; for whatever passion or feeling or meaning may be conveyed in the face, unless accompanied with consistent motions and gestures and a due equipoise of the figure, the intention of the artist is necessarily contradicted or altogether destroyed. It is the exhibition of this evident unity of purpose, this accordance of every part of the body with the expression as revealed in

the countenance, which gives the natural and captivating effect to the subjects of the great painters.

To present this accordance, presupposes not only ability in the artist to call forth the internal workings of the mind, but great skill in the posing of the body for the special embodiment of some set motive or idea. Strange as it may seem, the photographer has better opportunity to accomplish the task than the painter, but this very facility accorded him, puts him in great danger of transcending his prerogative and landing himself in the domain of the theatrical.

Before attempting to show how the photographer is more privileged than the ordinary high-class painter to secure the essential association had by natural balance, let us note how careful were the Greek artists in avoiding excess in dramatic action.

Beauty with them was the paramount principle of their art, so that even in subjects like the "Laocoön" there is no loss of dignity, despite the necessity of representation of violent mental emotion.

In "Niobe" we see intensity of grief and anguish depicted upon the countenance, but the exquisite delineation of the form of the bereaved mother, and the natural balance of the whole figure exalts the subject into a work of sublime expression.

Now, to the attempt to show that photography is a more facile means of securing this natural balance which gives unity to the conception. It will be granted that art cannot match the infinite variety and subtilty of nature. No painting, even of Raphael or Michelangelo, equals the primary beauty of the living model.

The artist's mind is the medium through which the impression from nature must penetrate and thereby be transformed by his interpretation of it. This is a sublime faculty, which invests a work of art with the particular mood of thought or emotion. This exercise of the imagination, this intervention of a thinking, feeling subjectivity, is denied the photographer, but he can give the beauty of truth.

ARTOGRAPH

TRADE MARK.

SCREEN

PROTECTED BY PATENTS IN
U.S. AND FOREIGN COUNTRIES

AT PRE-WAR PRICES

THE ARTOGRAPH DIFFUSING SCREEN GIVES BEAUTIFUL SOFT
FOCUS EFFECTS WITH ANY LENS

LET the Artograph
Retouching Screen
do your retouching.
Works while you look
on. No time, no skill
required.

PRICE REDUCED

5 x 7 . . . \$3.50

8 x 10 . . . 5.00

SENT UPON RECEIPT OF PRICE

Mail your order today

**THE ARTOGRAPH
SCREEN CO.**

500 Fifth Avenue, New York

No mechanical pencil can delineate like the pencil of light. Study a fine nude model where you see the gradations of color, the marvelous play of light and shade upon the surface of the flesh. No drawing can catch the graceful lines of attitude, they are gone in an instant. We have some fine studies of the nude by Raphael, but compare these with a photograph of some fine athlete and you will acknowledge the superiority of the literal transcript by the camera. The photograph is more adequate to give the infinite subtilty of nature than the masterpieces of the great draughtsman. Now, here is the opportunity for the artist-photographer.

Every detail of the body is correct and in perfect relation with the whole. Vital energy is exhibited, such as no work of art has ever shown. The compliant pencil of light is pliant to his bidding, but he fails to appreciate, too often, what a power he wields. How seldom do we see in portraiture this intimate association of bodily with facial pose; for often the one contradicts the other. Grace is inseparable from symmetry of line of figure; but grace of body pose is forgotten in the absorbing task of facial delineation.

Too often the model is put out of its natural environment by the conventionality of the photographer. He takes infinite pains to dispose the drapery, get sinuous curves and elaborate folds, but they do not interpret the muscular activity beneath.

Grace is conspicuous in the artless

positions and movements of children, exhibiting the harmonious undulations of all parts of the body, but all this is in the adult counteracted by the constraint imposed by the sophistication of the model, or the deformities of dress, or the perversity of the artist with the camera. What to look for, in the posing of the body to bring it in relation to the head pose, will be of interest.

Natural pose, or grace of figure conformity, may be seen in the delicate flexions of the head upon the neck; the fitting of the head to the shoulders; in the flowing lines of the arms; the rising and falling, advancing and retiring of the shoulders; in the ease and facility with which the body turns upon the hips; and the constant muscular activity which calls forth the smooth and gradual changes taken in the preservation of the equilibrium of the whole figure.

The presentation of all this requires strenuous effort on the part of the painter. His eye must be quick to perceive and his hand trained to record what he sees, in the instant, or it eludes him and he has to trust to his memory in his effort to reproduce; for the action of the body is so quick and the favorable moment so evanescent. But the photographer has but to note what nature does and call upon the unerring pencil of light for the registration of grace and beauty. Let him, therefore, avail himself of the means so ready at command; train his eye to appreciation of what nature presents and study the conformity of head to bodily pose.



DRAPERY DEMONSTRATION BY L. J. BUCKLEY,
Binghamton, N. Y.

Take three yards of Mally-O; pin one end around bust line in back, have the subject step over the material with one foot, then carry loose end up to the shoulder in back and fasten with small ribbon to bust line in front, forming a cape effect in back.



DRAPERY DEMONSTRATION BY L. J. BUCKLEY,
Binghamton, N. Y.

Place end of material around the bust leaving a long end; take lower end in right hand and twist toward the right; pin at shoulder. Trimming for this is Burgundy cluster, pinned on at the hip over the last end.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

A Short Reminiscence

The Secretary's office would make a good "Weather Bureau" on business conditions throughout the country. In practically every day's mail there are one or two little notes, not directed at business primarily, but which are good indicators of which way the prosperity wind is blowing in that section.

Adverse conditions at the present time, seem to be entirely local, widely scattered, and few in number. In fact, the local action probably does not extend beyond the studio reporting, as other stations in the same vicinity are forecasting clear weather and good business. Distance from Washington, the site of this year's National Convention, has no influence on these returns. That the sun is shining west of the Rockies we are positive, while to the east a few murky days have crept in at isolated spots.

To the inhabitants of these gloomy places, it is suggested that you look around a bit; get outside and see how the other fellow feels about it, learn what he is doing to keep business at top notch, or in what way he is reducing overhead to keep the net balance the same. Then go back, brighten up the front window, display the newest spring portraits, induce that cheerful atmosphere of prosperity and see how soon the sky clears up.

Winona School

Was the School a success last year? We thought so at the time, judging by the expressions of the departing students, but occasionally words are lacking in sincerity.

Actions, however, speak louder than words, and today this office is receiving unmistakable evidence of the attitude of the class of '22.

When a student of last year, in sending in his regrets, accompanies the same with his personal check to cover the registration fee of a studio employee, it's a sure thing he knows the money is well invested. Another cannot attend, but makes sure of his brother's scholarship via "\$10.00 enclosed." And these two cases are not all; at least half a dozen similar registrations have been received showing that the man who *knows* is firm enough in his convictions to give material evidence of it.

Word has been received from practically all the manufacturers participating in last year's session, offering the same or better assistance for the class of 1923. With more than half a year elapsed since last August, they have had ample time to ponder over the results attained, to consider whether the School really accomplished its purpose and whether they would be justified in repeating the expense. Their return is strong evidence that the photographic profession has open to it a high-class seat of learning, made possible by the activities of the P. A. of A.

The Most Photographed Trees in America

We have heard of swarms of grasshoppers tying up a railroad, but how many have ever heard of a swarm of photographers blocking highway traffic? Such was the case Sunday morning, April 8th, in Poto-



JAPANESE CHERRY TREES, POTOMAC PARK, WASHINGTON, D. C.

mac Park, Washington, D. C., when the bloom of the Japanese cherry trees was at its height. Photographers and near-photographers, annually, shoot thousands of plates and films at these trees while in full blossom, as the sight of the three thousand ornamental flowering tokens from Japan can only be appreciated by those who have seen them.

The trees are a gift from the City Administration of Tokyo, through its Mayor, to the City of Washington, having been sent over during the Taft Administration and set out during the springs of 1912 and 1913. The blossom is of a pinkish-white, grouped in tight clusters, appearing before the leaves are on the tree, but produce no fruit.

Taking of pictures, this year, reached such proportions that a local paper has offered \$200.00 in prize money for the best one submitted, competition open to all.

Believes Freak Art Gone

"America has laughed cubism, futurism, dadaism and other art 'isms' off the stage. We are rid of them."

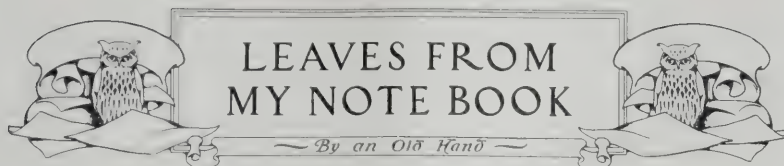
George Julian Zolnay, American sculptor, so said on the occasion of the exhibition in Rome of his model for the Nashville war memorial.

"America has demanded pure art, where emotion and the beautiful speak," Mr. Zolnay continued.

"Europe, on the other hand, has swallowed these new currents of distorted art, and is producing no new works worthy of the name of art.

"For my part, I cannot see anything in the elements of cubism and its co-related 'isms' but a cloak to hide the lack of creative genius among the artists of Europe.

"When the layman says he cannot admire their work, they simply retort, 'Ah, it is too far above you, my friend; you cannot understand and appreciate it.' But, for me, that is pure sham. There is no art in it. That is the reason for their resorting to the artifice of these new 'isms.'"



I have had at hand, for months, an article in the *Photo Era*, January, 1923, because I awaited opportunity to thank the author for the peculiar pleasure it gave me in the reading. The subject is "Stereoscopic Photography," by Lloyd Dunning. It must be at least thirty years ago that a paper of mine, "Elementary Stereography," went the round of the then fairly numerous photographic journals published in America, so that Mr. Dunning and I see eye to eye, in technique. There are five beautiful stereographs reproduced to illustrate Mr. Dunning's article. They are perfect of their kind. There are prominent objects in the foreground, as there should be, and the cutting, transposition and separation points are according to rule.

✱

And I can "get" these stereoscopic photographs perfectly and in full relief without having to use a stereoscope for the purpose. I just hold the stereo print at a distance of about eight inches from the eyes and by what I will, for convenience sake, call, a kind of squinting (it isn't squinting really, but a parallelization of the optic axes), I obtain the desired stereoscopic effect in the brain. No, this has not hurt my eyes at all and I have had years and years of pleasure from being able to do this. If any of my readers are sufficiently interested in the matter to know how it may be done, I'll describe the process in a future "Note Book."

✱

Talk about American "commercialism"! My word! *Harrington's Photographic Journal*, of Sydney, New South Wales, Australia, contains, in a recent number, the reproduction of a group of members of the (British) Photographic Golfing Society—the *dei Majores*, or "high mucky mucks" of

the British photo-manufacturing industry. They look, in the main, beefy, prosperous, and John Bullish, and obviously in need of more weight reduction than their devotion to the Royal and Ancient Game of Golf has induced in them. The last time I saw some of these gentlemen they were callow and slender younglings, crying over "foreign competitions." And they are still pessimistic, although, judging by this display of success and sleekness, there isn't much wrong with their bank balances. But I wish them increased success, for all that.

✱

They are plate, paper, and camera folk, these golfists. You do not see any lens people among them. The British optical houses have always maintained an impressive dignity in their careers.

Ross, Dallmeyer, Beck, Taylor, Taylor & Hobson, Wray, have pursued "the noiseless tenor of their way" all through the troublous war times, and now in this reconstruction period appear to be going on working and progressing as if there had been no European catastrophe. But I miss the once honored names of Steinheil, Voightlander, Zeiss, from the periodical literature of British photography. France, Italy and the Scandinavian countries do not appear, however, to have banned the products of these celebrated opticians. I question the ultimate wisdom of British policy in this matter. It looks like a case of dog in the manger; the dog, if I remember my Aesop correctly, became unpopular with his mates. And at this distance British photography appears to be under a cloud. Why?

✱

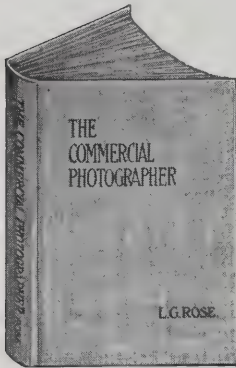
J. H. Powrie, the "color" man, as to whose whereabouts I recently inquired, appears to be in the land of the living, for there was published, in March, 1923, the

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

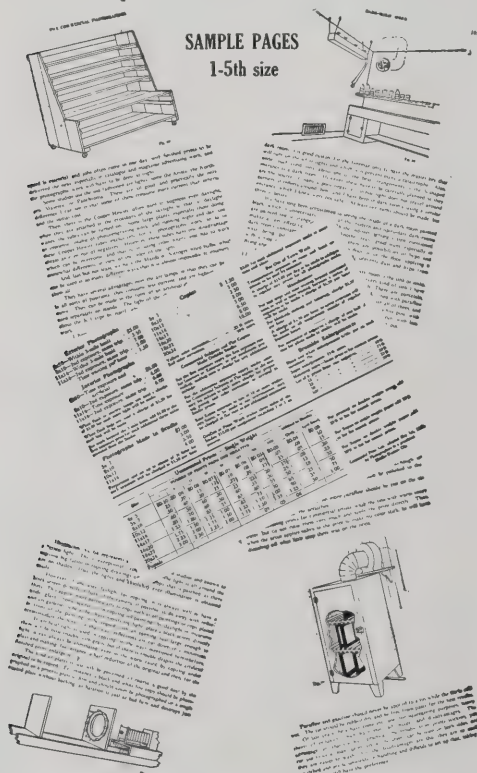
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

abstract of a patent specification bearing his name. It always struck me that the placing of the three color lineatures between the sensitized gelatine and the colored support of both negative and positive had both great factory and commercial possibilities. In 1918 I passed many hours with Mr. Powrie, carefully examining his remarkable results and studying the way in which they were obtained.

✱

Mark those words in the preceding paragraph, "factory and commercial possibilities." Years and years of work, untold treasures of money have been wasted by experimenters in color simply because nine out of ten of them, nay, ninety-nine out of a hundred of them, have ignored the *desideratum* of practicability. A film, plate or paper recording or presenting natural colors, must be an easily and cheaply manufactured object and until this point in the matter is reached, the majority of experimenters are wasting their endeavors and squandering their own—or other people's—money, a little diversion that has gone on merrily under my observation for decades and decades. If I had the equivalent of the money so thrown away, I'd build an observatory and study astronomy at my ease for the rest of my life.

✱

Spirit Photography Once More

The newspapers—one of them, at any rate, *The Racine Times-Call*—are reproducing a spirit photograph taken by William Hope and "attested" by Sir Arthur Conan Doyle. Why Sir Arthur? Why not a hard-headed jury of twelve sober matter-of-fact citizens, business or professional men? Of Hope we read the old familiar trash such as we have been reading the past thirty years and more:

"He earns his living in the factory town of Crewe, England as a picture frame maker. When he takes photographs he

charges a fee only large enough to pay for time and materials."

"We cannot command the spirits," Hope says. "Sometimes, when they are in the mood, they make use of me. I am a 'sensitive.' Then, strangely, a picture of a dead relative, or an utter stranger, appears on the plate.

"But it does no good to make tests. I have had them time after time. Those who see the tests are convinced. Other people go right on doubting."

Hope is a little, elderly man with blue eyes and gray hair and the accent of the Lancashire worker. All his ghost pictures are taken with an old-fashioned camera. He said he discovered his strange power 30 years ago when, with a gift camera, he took a picture of a fellow worker standing in the sunlight against a brick wall. When he developed the plate there was the outline of a woman standing beside his friend. The transparent figure showed the bricks of the wall. He thought the plate had been exposed before, but when he showed it to his friend, the latter turned pale and said the misty figure was that of his sister who had been dead many years.

"Later I took another picture of him," said Hope, "and this time the same woman appeared, but with her little dead baby in her arms."

TELLS HIS METHOD

Hope knew nothing of spiritualism then. But later he read books on the subject and began experiments in company with Mrs. Ada Buxton, a medium.

"This," he said, "is my method: You come for a sitting. Four or five of us, including Mrs. Buxton and me, sit around a table on which is placed a packet of photographic plates sealed in the original wrapper, just as you brought it. We lay hands on the packet and sing a hymn. The packet is taken into a dark-room, a plate is fitted into the camera, and after I have taken your picture I remove the plate and develop it. You watch me all the time.

"Sometimes a ghostly picture is seen

alongside yours. Sometimes not. I cannot guarantee the spirit. Time after time pictures appear of people, alive and dead, whose photographs it would have been impossible for me to obtain. I cannot explain my powers. Let science worry about that."

Meanwhile, the offer of the *Scientific American* of \$5,000 for a legally attested "spirit" photograph holds good to Doyle and Hope. Why won't they submit to a test? And why is it (and this is our personal experience as related in the BULLETIN OF PHOTOGRAPHY for March 21st), that when a medium *does* submit to a scientifically ordered test, no results, no spirits are forthcoming?

≈



At West Baden, Indiana, in June, the annual meeting of the Ohio, Michigan and Indiana photographers will be held. You have already had some notification of this event.

West Baden is more accessible than its location suggests. The West Baden Railroad runs a large number of trains daily and through coaches may be had from all large cities within a considerable radius of this wonderful resort.

The impression seems to be out that this is an expensive place to locate in, even for a day, but such is not the case while the O.-M.-I. Convention is in progress. The West Baden Springs Hotel, which will be convention headquarters, will have rates as low as \$6.00 per day, which includes all your meals, and they sure do feed you with the finest food obtainable. Then in West Baden proper, which is only two blocks from the big hotel, one can obtain hotel accommodations as low as \$1.50 per day, and find also several very fine places to eat where the food is good and the charges reasonable.

Our publicity is extending all over Illinois, Kentucky and Tennessee, in addition to the three states which comprise our Association, and we are going to have one big crowd, with every facility for handling it in a new and satisfying manner. The huge room where your displays will be made will be the popular center of the convention because of its beauty, size and the comfortableness of its appointments. MERL W. SMITH, Secretary, Hartford City, Indiana.

Modern Portrait Photography

MRS. BAYARD WOOTTEN

[We are publishing below a talk given by Mrs. Bayard Wootten before the Current Events Club at Fort Bragg, N. C. It was so highly appreciated and so enthusiastically received, that numerous requests have been made to have it repeated.

Let us quote from Mrs. Wootten's letter:

"The moral of all this is that it is a good advertising stunt. It directs interest toward photography in its highest aspects, and educates the public. Any photographer that has a shadow of personality can get invitations from the several clubs of his town to do these things."—Editor BULLETIN OF PHOTOGRAPHY.]

I was asked to talk about photography, but as it is rather a broad subject to be covered in fifteen minutes, I shall take the liberty of confining myself to modern portrait photography.


We all remember the days when wet plates were used, and the exposure had to be so long that the subject was braced on both sides of his head to help him keep still. It is remarkable how good some of these pictures are. Everybody concerned, photographer and subject, were so impressed with the importance of the occasion that the result was invariably very solemn. In fact, I cannot remember a photograph made in this period that has a glimmer of a smile. The photographer was wholly engrossed in the mysteries of his paraphernalia, the subject tense in his effort to keep still half a minute or more. There was no time to even think of such trivial things as character and expression. On account of the slowness of the plates, they worked in as high a key of light as possible, and their pictures were nearly devoid of shadows. Their charm is chiefly due to the beauty of feature and grace of line of the subjects.

Today all this is changed. Cameras, lenses, plates, all of the mechanical appliances have been so perfected that their manipulation is truly mechanical, and the operator gives this part of picture-making only the smallest attention. His real effort is to understand his subject and interpret him. The ability to read character sympathetically, and to know at once the prominent trait of a person, is as valuable to a

maker of portraits as his knowledge of lenses, plates and chemicals. His pictures are truly portraits, sometimes uplifting in their messages of rare spiritual qualities, sometimes convincing in their intellectual strength, and again alive with only the shallow beauty of perfect form.

It is very interesting to study the work of the really great portrait photographers, and, knowing you will get more from their pictures than from anything I can tell you. I shall mention four of the most famous. Each has a vision of his own and each approaches his work from a different angle.

Mr. Nickolas Muray, whose work you see constantly in *Vogue*, *Vanity Fair*, and *Shadowland*, is as wide and varied in his field of effort as is vision itself. In years of experience he is the youngest of this group of four. He entered the profession in 1917, yet he has made such strides that no photographer is more in the limelight. For versatility, he leads them all. He is the only photographer whom I know that does masterful portraiture and commercial work. His commercial work alone entitles him to a unique place in the profession. No one else tells the commercial story with the imagination and power that he does, and he is not excelled in his technique. Look at this picture of shoes.* One just feels the joy of the saleswoman in presenting this beautiful footwear, and the happiness of the customer in finding so many lovely things to choose from; yet one does not see the face of either. This is truly creative work. This imaginative quality goes through all his work. Coupled with his exquisite sense of line, the result is often a real picture. Observe this remarkable nude. The rhythm of line and light is superb. I suppose the public generally thinks of dancers when they hear Mr. Muray's name, and his dancers are wonderful. They are the fixed poetry of motion. I have never seen a painted head that expressed as much as this picture of



WE WILL PAY YOU \$7.00 CASH

For using one **FREE Sample** can of **Neco** Precipitant and sending us your **Sludge** for refining. **NECO** takes the **Silver** out of exhausted hypo—Silver that now goes into the sewer. Write for Free Sample—postpaid. Use it according to simple directions. Send us the sludge. You will be ahead not less than

\$7.00

Over **\$1500.00** paid one Customer last year for using **Neco**. Why not get your share? Order your **Free Sample** today.

National Engineering & Refining Co.
RAPID CITY SOUTH DAKOTA

"Desha." It was accepted by the Pittsburgh Salon, and also exhibited by the San Francisco Salon. "Many are called and few are chosen" by both of these Salons. In his portrait work he really interprets character. What could be wider apart than the people that these two pictures are made of? His treatment could not show a greater difference.

Next for your consideration is Mr. Will H. Towles, a name that every photographer respects for his mastery of light. Many are vividly alive to its fascinating mysteries, but few understand it as he does. He visualizes what he wants and makes what he visualizes. He knows the quality of light and how to control it. See this man with the sunlight on his face. It was made in the studio without any direct light from the sun. You will also observe how Mr. Towles' method of printing helps emphasize the character he wishes to express. These two prints of men vibrate with strength and decision. This woman is refined and gentle. One would never mistake her for a business woman, but look at this one, alive with energy and purpose. Mr. Towles does only portrait work, but he does it for men, women, and children, and under any and all conditions. Observe this little tot strolling among the trees. All of these prints are breathing with personality, the personality of the individual portrayed. According to Mr. Towles, this is a fundamental principle of portrait photography. The operator must so subordinate his personality that it is in no way expressed in his work. If one of his unsigned prints were known on sight as a Towles, he would consider it unsuccessful.

We have considered Mr. Muray, the man who pictures everything; and Mr. Towles, who does only portrait work, but does it for everybody, men, women and children.

Now let us turn our attention to Mr. Dudley Hoyt who pictures only women, but such women! Either Mr. Hoyt has the unusual faculty of making all women beautiful, or else he refuses to work for plain

ones. All of his women are the personification of grace and charm. They are all gentlewomen. Of course women are eager to be pictured by him, and we know his remarkable workmanship the minute we see it. In this he is unlike Mr. Towles. He interprets women as they appeal to him, and the public loves his interpretation. No one else gets the airiness in drapery. His portraits are always dignified and conservative, and he never takes any of the questionable liberties with light that many of the best workmen do.

And now let us turn our attention to Mr. Pirie MacDonald, the world's most successful photographer of men. When I say successful I use the word in a two-fold sense; no photographer has ever made a greater number of real portraits of men, and the public has shown a genuine appreciation of his powerful work. He makes only portraits of men, though he says that if you can make these understandingly, you can be equally successful with other people. The supreme point is to do it with understanding, and understanding of the people he photographs is the keynote of his work. It is strong and convincing. I have never seen one of his pictures that had a note of indecision. He knows what he wishes to say and he says it forcefully.

The truth I would like to emphasize to you, my friends, by this little talk, is that camera portraits are *real* portraits, and that the people who make them are artists, though they are frequently ignorant of palette and brush. I do not mean that all photographs of people are portraits, or that all photographers are artists. Far from it. Very few photographers know anything at all about portrait making, though they spend their days mapping people's faces. But the work of men like these whom I have been discussing, and there are few of them, has a value that is not excelled by any of the painters.

✽

"Smithy, hand me the venison."

"Let Jonesey do it. He's more accustomed to passing the buck than I am."

The New

For
Amateur
Finishing



Glossy
and
Semi-glossy

A new product from cellar to garret, this paper retains the best characteristics of the Noko and Cyko you have known, but is not an adaptation or modification of them. Built to the specifications of leading photo-finishers, it is the best paper ever offered to the finishing trade. This is a strong statement; we invite you to check it.

Note These Points

1. Requires no special treatment or manipulation. Run it right through with the paper you have been using.
2. Uniform in speed, contrast, and quality.
3. Gives brilliant blue-black tones in all grades.
4. Slow printing.
5. Free from abrasion.
6. Lies flat.
7. Glossy gives beautiful surface either ferrotyped or when put through dryer.
8. Semi-gloss gives rich velvety surface of great brilliancy.
9. Three grades of contrast (Hard, Medium, and Soft) cover entire negative range.
10. Regular Noko price.

This is a very fine paper in all details. Every step in its manufacture is under careful control; no cost or effort has been spared to make it the very best obtainable.

First the film—now the paper

ANSCO COMPANY Binghamton, N. Y.

\$85⁰⁰ IN CASH FOR YOUR SNAPSHOTS!

Don't be bashful and don't be your own judge.
The picture you are holding back might
please others and win a prize.

COMPETITION OPEN TO EVERYBODY

1st Prize	. . . .	\$50.00
2nd "	. . . .	25.00
3rd "	. . . .	10.00

with the privilege of buying at \$5.00 each, other subjects,
if agreeable to the owner of the negative.

CLOSING DATE EXTENDED TO MAY 28, 1923

Make your pictures tell a story—human interest preferred

All pictures can be included except pure landscape, sea pictures, portraiture pure and simple, and still life—flowers, fruit, game, etc.

THE RULES

❑ No print smaller than 4x5 will be considered. If it is larger, we prefer to have it. The larger the figures, the better chance you will have.

❑ Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

❑ Don't send particulars as to how the prints were made; we want results only.

❑ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Competition."

❑ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become our property.

Address all packages **"COMPETITION"**

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Something *new* and *fine* from Haloid —

HALOID *Sepia Gravura*



HALOID
Sepia Gravura
is a new brand of
HALOID papers.
Sepia portraits,
genuine VanDyke
brown sepias that
bear the indelible
mark of quality are
easily and dependably obtained.

Interested photographers may secure samples by writing us on studio stationery.

Our own enthusiasm prompts this cordial invitation — TRY IT.

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street

CHICAGO OFFICE
68 W. Washington St.

Manufacturers exclusively of photo papers of quality

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C. . .	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis. . . .	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex. . . .	Postponed	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich-Ind.	West Baden, Ind. . . .	June 18 to 21	Merl W. Smith, Hartford City, Ind.
Pacific Northwest . . .	Victoria, B. C.	August 28 to 31 . . .	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa . . .	September 24 to 27 .	Fred H. Smith, Ida Grove, Iowa.
New England	Postponed	Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States .	Postponed	Postponed	Orren Jack Turner, Secretary, Princeton, N. J.

Our Legal Department

Two Interesting Cases

I should scarcely have believed it to be so, but the fact that I received two letters on the subject on the same day last week leads me to believe there is reason for some instruction as to safeguarding one's self in the purchase of stocks of merchandise, or in buying a business in which the chief asset is a stock of merchandise, or in buying any merchandise except in the ordinary course of business from manufacturer or jobber.

The main point is to see that nobody has any string on what you are buying.

Both these letters came from the West, one from Nebraska and the other from Minneapolis. In the Nebraska case a retail merchant traded a farm for a stock of merchandise. Before the deal was closed he asked the seller's representative whether the seller owed anybody anything on the mer-

chandise he was about to sell and was told that while the seller had owed something on it he had paid it all off and now owned the goods outright. Whereupon the transaction was completed. A few days later another man turned up with evidence that the seller of this merchandise had owed \$1,500 on it at the date of sale, and as he wouldn't or couldn't pay it he demanded that the trade be called off. The buyer refused to call it off, whereupon the claimant seized the goods under a writ of replevin and the matter is now in the courts. Meanwhile the buyer has parted with his farm and has been compelled to give up the merchandise. It is the buyer who writes to me, asking what to do. I told him that if the claimant of these goods had taken the precaution to hold title to them in any one of the legal ways in which that can be done (chattel mortgage, recording of a conditional bill of sale, etc.), he could seize the merchandise and hold it successfully against anybody. If he had not taken the precau-

HIGGINS'



THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

PHOTO MOUNTER PASTE

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

tion to hold title, he could not take the goods back. But in any event the buyer is put to the annoyance and expense of a law suit. If he had made a little wider inquiry as to how much of a title his seller had to the goods, all this would have been saved.

You see, the mere having possession of goods which one offers for sale is not evidence of clear and unrestricted ownership. At most it is only *prima facie* evidence and before anybody buys it he ought to assure himself in every possible way that the prospective seller *owns* it, and that nobody has any interest in it whatever. Looking up the public records for chattel mortgages, conditional sale note, etc., is one thing that ought to be done; compelling the seller to make an affidavit is another, advertising that on a certain date you will take the property over if no claims are presented is a third, and following the bulk sales act, if you have one, also helps if it is that kind of a sale.

The Minneapolis letter tells of a totally different case, but one which also proves the necessity of knowing to the fullest extent the value, and the history, of what you are buying. In this case there was a retail furniture business which had been incorporated. The stock was actually worth about 25 per cent. more than par. The owner of this business took over another one for the purpose of combining with it, paying no cash, but giving a series of notes and allowing the seller for a time to have an interest in the profits. This store was bought for \$55,000, but actually inventoried at \$70,000, showing a paper profit of \$15,000—if it had been paid for. The owner of these two stores then sold some of his shares at about 75 per cent. above par, on the ground that he had a value profit of 25 per cent. in the first store and the \$15,000 in the second store, ignoring the fact that the second store was still owed for. Isn't it astonishing that he got a buyer for the shares who believed that you can include in your assets the full gross value of something you have bought, but still owe

HAMMER PLATES

stand every test and hold the record
of superiority in speed, reliability
and interpretation of color-values.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

ORDER FROM

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

Professional or Amateur Require the Best
Tools Obtainable for Retouching

"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS
ABSOLUTELY FLAWLESS

A. W. FABER, Inc. - - Newark, N. J.

SEND FOR OUR LATEST
BARGAIN CATALOGUE

WILLOUGHBY

110 WEST 32ND ST., NEW YORK

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

Burnet's Essays on Art

The standard Art Book of the world.
A reprint—better than the original
edition—\$2.00; Postage 15 cents.

F. V. CHAMBERS, 636 Franklin Square, Philadelphia



GOERZ

"Dogmar"

f: 4.5 f: 5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City 21-34

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay
BY FRANK FARRINGTON

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

for? The buyer paid about \$75 per share too much for his stock and is only just now beginning to realize it.

Now, as I say, this case is different from the first, and yet in a way it is like it, in that it points to the need of getting the fullest information and advice to see that when you buy a business, or a stock of goods, or an automobile, or an odd lot of something from somebody who "took it in trade," or "for a debt," or something, you should take nobody's word, but should dig in and *know all about it*. The first man needed a lawyer to find out whether the merchandise he was trading for had any strings to it; the second also needed a lawyer, or better still, an accountant to calculate the book value of the stock. Given these, all the trouble they now find themselves in could have been avoided.

(Copyright by Elton J. Buckley.)

✱

Art and the Customer

C. H. CLAUDY

"It doesn't pay to be artistic. The public doesn't appreciate it. All they want is flat-tery and finish."

Thus a disgruntled photographer said to me.

I left him, wondering. I wondered much, and, as I wondered, I strolled. This is a good old town for strolling, and strolling is a capital occupation for people who want to wonder whether their faith in the artistic education of us all, as a people, is based on thin air or actual facts.

I strolled into the factory district. It has been only a few years since factories were grimy, forbidding buildings which more closely resembled jails than anything else. This morning I noticed that most of the factory buildings have grass plots in front of them, many have well-mowed and rolled recreation grounds near-by; one had a pretty fountain playing in a court and all had vines and creepers climbing over them.

If this doesn't show that the world is getting a higher idea of beauty, better educated to the real worth-whileness of an artistic atmosphere, what does?

PLEASE NOTE CHANGE OF ADDRESS

More Light! More Space! More Air!

After 12 years in the overcrowded skyscraper section in Chicago, commonly called the "Loop," and now in need of more elbow space and liberty for our ever-growing business, we concluded to go north, 10 blocks away from the dividing line.

On *Saturday, April 28th, at 1 P. M.*, we close our studios on South Wabash Avenue and on *Monday, April 30th, at 8 A. M.*, we shall start work and resume business in our own building,

1021 North Wells Street

within easy reach from all parts of the city.

'PHONES—SUPERIOR 3748-3749

BLUM'S PHOTO ART SHOP, Inc., CHICAGO

EDUARD BLUM, Sr., Pres. EDUARD BLUM, Jr., Vice-Pres. DR. WILLY BLUM, Treas.

Only a few years ago the bill-boards in this town were ramshackle affairs, with glaring posters which, as often as not, were plastered over the sides of barns.

I noticed this morning that the modern bill-board has artistic columns at the ends, grass plots in front, electric lights at the top for night display. In addition to this, the posters themselves are well done, by good artists, having become an addition to the landscape rather than a blot on it.

Have the poster men realized that the world is more appreciative of art? Are they playing up to this thought, or do their better efforts just happen?

I noticed our parks. Only a few years ago they were scraggly, ill-kept and inartistic, but our city has awakened to the universal desire for the artistic, and we now have well-watered and kept lawns, well-arranged and well-cared-for flower beds which are changed from time to time when they have bloomed.

It has been only a few months since our

city had a "Clean-Up, Paint-Up" week. The back yards and vacant lots in town were made to look better. Weeds were cut, hoop skirts and venerable wagons were disposed of, and there is now hardly a vacant lot in our city that presents an offense to the eye.

Our town, too, has laws regulating the heights of awnings, the colors which may be displayed on them and has general police supervision to make them more presentable.

I noticed that in front of the two art stores of which our city boasts there were groups of interested people. A few years ago there was a larger audience for the outspread pink illustrated police papers than for the art store windows.

I notice also there is far more artistry shown in the window displays than there was a few years ago. Men who decorate windows now are real artists. No longer do we see the red-lettered streamers pasted on the front of windows and no longer do we see the blue price tags in pink card-board

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

Cinema Handbook

By AUSTIN C. LESCABOURA

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged

Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word.

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

and all that glaring tinsel idea of a few years ago. With the quiet subdued tints of artistic appeal, the windows are refined and beautiful.

Appreciation of the beautiful also shows in the clothes of women on the street. Forgetting the debate about styles, it is a fact that never since I can remember have women dressed so artistically as they do today.

There was a time in photography when people wanted only a *likeness*, and when shiny finish and microscopic detail were considered necessary. There was a time when people only wanted a picture for fear the sitter might die and leave none. It was up-hill work to make such photographs not only likenesses, but works of art, and still more steep a climb to make the public want anything but a "straight" photograph.

That day and time is passed. No longer can the mere mechanic in photography gain fame or fortune. The art education of the world may have been gradual, but today it is well nigh complete. The old-time title of "artist" applied to a photographer must today be *earned*.

Artistic posing, lighting, printing and mounting are more essential to success today than ever before. No longer can any photographer truthfully say that the people do not want and are not willing to pay for artistic photographs.

It may be that they do not want or are not willing to pay for *his* particular kind of art. It may be that they do not think *his* particular photographs are artistic. That the world does appreciate the truly beautiful shows in every phase of our civilization.

If your "flattery and finish" do not appeal, Mr. Kicker, *then the fault is in the photograph and not in the people, for the people are more appreciative of art today than ever before.*

✱

Music Enthusiast: Didn't you think the barcarole the best thing at Mrs. Harmony's musical afternoon?

Mrs. Nuriche: I didn't take any of the rolls, but I like the chicken salad.

The M. V. P. A. Convention

The Missouri Valley Photographers' Association, which opened its seventh annual convention at the Hotel Baltimore, on March 19th, celebrated with a carnival in the grill room of the hotel. The four hundred members who participated attended in costumes. A 9-piece "Dutch" band furnished music.

The carnival night was staged by the thirty members of the St. Louis delegation under direction of William Rose.

The photographers were urged to place their shops on a more business-like basis. The importance of figuring the cost basis of their products daily was pointed out as a remedy for many photographers who have been losing money on their investment.

The convention was brought to a close with a banquet and dance at the Baltimore Hotel. The attendance was reported to be lighter this year than formerly.

One of the interesting features of the convention was the collection of photographs both from America and foreign countries that was placed on display for criticism.

A new feature of the convention was the "grading" of work exhibited. The pictures exhibited by each photographer at the convention were judged from technical points and the resulting grading will be of assistance in improving his work.

Commissioners from each state represented—Kansas, Missouri and Nebraska—have been selected, and will name the new officers of the association. Clarence Gale, of Beatrice, Neb.; Max Wolf, of Manhattan, Kan., and C. C. Watson, of St. Louis, were elected commissioners. E. O. King, of Topeka, and J. J. Loomis, of Emporia, Kan.; O. C. Conkling, of St. Louis; Henry Moore, of Kansas City, and John F. Wilson and Claud Fennell, of Columbia, Mo., president of the association, are the holdover commissioners who with the newly elected members make up the election commission.

A "stunt" program and an address by A. H. Diehl, of Pennsylvania, president of the national association, followed the banquet.

The convention concluded with a business session. Forty-five pictures were selected from the 3,000 on display, and will be sent to the National Convention scheduled for Washington, D. C., late in July.

✽

"I said I wanted to be shown some becoming frocks—not piece-goods!"

"Well, these piece-goods are becoming frocks just as fast as we can get them delivered to our lady customers."

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia

Reliable Photo Supply Houses

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

**KANSAS CITY PHOTOGRAPHIC
SUPPLY CO.**

1010 Grand Avenue, Kansas City, Mo.

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

125 Baronne St., New Orleans, La.

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Morland</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Romney</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Raphael</i>	<i>Rembrandt</i>
<i>Del Sarto</i>	<i>DeHooch &</i>	<i>Teniers</i>
<i>Hogarth</i>	<i>Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

AS WE HEARD IT

Mrs. H. H. Hicok has reopened her home studio in Colusa, Calif.

Louis Larson, Bemidji, Minn., has opened a studio in Virginia, Minn.

Elbert Iseley has purchased the Ratcliff Photo Studio in Alexandria, Ind.

Leslie Moore, of Danville, Ill., has purchased the Warner Studio, Rantoul, Ill.

H. L. Lueders., Edina, Mo., sold his studio to Robert J. Miller, of Wood River, Ill.

M. R. Potter, formerly of McCracken, Kans., has opened a new studio in Ness City, Kans.

Don Gibson, Lincoln, Nebr., has purchased the Torell Studio at McCook, Nebr., and took charge on April 1st.

D. S. Marken, formerly of Kansas City, has opened a studio at 1014½ Mission Street, South Pasadena, Calif.

V. P. Wallace, formerly of Corydon, Iowa, has moved to Marshalltown, Iowa, where he has opened a studio.

Simon Laurie is building a new studio in Hibbing, Minn., which he anticipates having completed by June 15th.

A. W. Pierce, of Quincy, Mass., has sold his studio to C. W. Colbert, who was formerly connected with the Marceau and Purdy Studios of Boston.

Miss Gertrude Alexander, who has been actively connected with the Alexander Studio, Middletown, N. Y., for the past four years, has become a partner in the business.

On April 1st, fire starting in the studio of B. W. Holmes, Hartford, Conn., caused damage estimated at \$10,000, only partially covered by insurance. The origin of the fire has not been determined.

W. D. Clarke, the well-known photographer (for 35 years) of Charleston, S. C., has sold his business to Mr. De Oves, of Greensboro, N. C., who will continue the studio under the name of the Clarke Studio.

Mr. Henry D. Garns, Riverside, N. J., died on April 6th. Mr. Garns was 85 years old, and in the photographic business for some fifty-five years, in Philadelphia and Camden, until lately taking up his residence in Riverside.

For forty-four years Silas P. Melander has maintained a studio at 67 West Ohio Street, Chicago. There in the old days, he made pictures of all Chicago's elite. He has in this time accumulated more than 300,000 negatives. Recently he sold 275,000 of these for old glass and it took eight two-ton trucks to haul them away. Mr. Melander is dismantling his old place preparatory to moving to Irving Park.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

WANTED—Home-portrait and all-around operator and workman. Send samples of work; photo of self; where experience was gained; state salary expected. Address W. G. N., care of BULLETIN OF PHOTOGRAPHY.

HELP WANTED—All-around man to take charge of studio—salary or percentage. Opportunity to secure part interest. Bright prospect to right party. Bonham Studio, Perth Amboy, N. J.

SALESMAN WANTED—Photographic salesman, selling direct to photographers, to cover Southern territory. Can live in the South. Address Box 1047, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

SITUATION WANTED—Young man with about three years' experience in general photographic work desires position as assistant in portrait studio. No retouching. Address Box No. 1049, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Wanted position as ticket agent. Can furnish best of reference. O. S. Brown, 85 St. Philip Street, Charleston, S. C.

POSITION WANTED—Operator and finisher, both commercial and portrait, desires position with first-class studio. Fair retoucher; seven years' experience; age, 25. Prefer to locate west of Pittsburgh. Address R. von Steinen, 1011 Locust St., Philadelphia, Pa.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio in city of 40,000; north light; five rooms; modern conveniences. Furniture and equipment practically new. Invoiced \$1020. Selling for less than it cost to remodel. W. C. Woods, Room 9, Arkansas Bldg., Muskogee, Okla.

FOR SALE—One of the best studios for sale in a city of 35,000, with about 50,000 to draw from. Place pays \$4,000 a year net. Ideal place for man and wife. Address—Box 373, Cumberland, Md.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Beattie Hollywood Flood Light, \$95; cost \$145; almost new. Selling only because I am out of the photographic business. Indispensable to first-class studios. J. L. Parker, 2933 W. Avenue 37, Los Angeles, Calif.

WANTED—Cassel's Photographic Encyclopedia in good condition. State price and condition. Robert John, 229 West 28th St., New York City.

FOR SALE—Two Graflex Cameras, 3A and 5 x 7 Auto, cases and accessories; \$85 and \$75 respectively; correspondence solicited. Guy B. Churchill, Fort Fairfield, Maine.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

ESTABLISHED 1864

The PHOTOGRAPHIC JOURNAL OF AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and Scientific Photographer

*The Standard Photographic
Magazine of America
for the past 60 years.*

\$2.00 PER YEAR 20 CENTS A COPY
Foreign Postage, 50 cents extra.

SAMPLE COPY
FOR A DIME

FRANK V. CHAMBERS, *Publisher*
636 S. Franklin Square - Philadelphia

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions
have been sold as high as **\$100.00**.
It has been reprinted in a limited
edition of only 1000 copies. *Will
you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS
636 Franklin Square, Philadelphia

A NEW BOOK THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written
on work with the Air Brush, especially as applied
to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as
one of the most expert workers with the Air
Brush in this country, and the series of 32 illus-
trated lessons, which forms a considerable portion
of the book, is the most detailed and carefully
worked out course of instruction that could be
imagined. With the help of this book any photog-
rapher can learn to use the Air Brush.

In addition to the comprehensive series of
lessons, there are seven chapters on coloring with
the Air Brush, a very valuable addition to the
book, and something not heretofore found in
print.

FRANK V. CHAMBERS
636 S. Franklin Square Philadelphia



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and se-
curely bind each issue as published and bind one magazine or a
complete file without in the slightest manner mutilating same,
such as punching a hole in the magazine, gluing, lacing, or in some
manner attaching something to it. No strings, clamps, springs or locks
used. Retains at all times the appearance of a neat and substantially
bound book and the magazines are just as substantially bound as a
regularly bound book no matter whether there is only one magazine
in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can
use it correctly. Every Binder is thoroughly examined before shipment
and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble
the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins,
holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they
have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: 636 South Franklin Square, Philadelphia

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 821

Wednesday, May 2, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	547
Bust Pictures	548
What the Public Likes	550
Ontario Society of Photographers	551
O-M-I Convention	552-569
Illustration by Arnold Genthe	553
Illustration by L. J. Buckley	554
New Juvenile Star	555
Frederick & Nelson Exhibition	555
Association News	556
About Advertising	557
Leaves from My Note Book	560
Death of William Willis	563
Prize Competition	564
The Album (C. H. Claudy)	566
Classified Advertising	570
As We Heard It	571

Editorial Notes

The BULLETIN OF PHOTOGRAPHY is neither anti-British, nor antipathetic toward any nationality. It animadverts only upon that which it considers, on mature deliberation, inimical to the universal progress of Photography.

Northcliffe was a prominent politician, in the category of Lloyd George and other Imperialists, and, therefore, his public actions may reasonably be subjected to praise or condemnation. His newspapers were once popularly burnt in the Royal Exchange, London, as were those of Mr. Hearst in Canada.

The widespread prevalence of photography is conceded to be due, in the largest

measure, to American enterprise; and it was demonstrated that American's intervention shortened, and, therefore "won," *i. e.*, terminated, the war, a result more immediately due to the part played by photography (Vide *World's Work*, February, 1923).

✽

Now in its forty-fourth year of publication, the *Bulletin of the Association Belge de Photographie* is one of the most artistically produced and technically valuable publications to reach us from Europe. A recent issue contains an article on "Desensitizers" by the veteran, Ch. Puttemans, whom this present writer last met at the Oxford Convention in 1901. Mr. Puttemans points out that the "desensitizing" property of the ferrous oxalate developer was referred to by Dr. J. J. Higgins in the July, 1889, number of *Wilson's Photographic Magazine*, now the *Photographic Journal of America*.

✽

We regret to learn of the death of Signor Alberto Dell' Acqua, Editor of our Milan contemporary, *Il Corriere Fotografico*, the result of an automobile accident. Signor Dell' Acqua was a young man of great promise, and was instrumental in organizing the International Photographic Exposit-

tion at Turin, scheduled for May of this year. The *Corriere* is a well edited and interesting publication, now in its twentieth year, and we wish it continued success, notwithstanding the loss it has sustained by the death of its able young editor.

✽

Will Rounds, "Your Photographer" of Lowell, Mass., "says it with flowers," the "it" being Mr. Rounds' singularly sympathetic method of advertising. Who does not love flowers? His studio gardens enable him to extend an invitation to all flower lovers to visit and enjoy a visual treat during the blooming seasons. There is a spring display in a terrace rock garden and we gather that there is a succession of blooms during the summer. As Mr. Rounds has had a prosperous career of nearly a quarter of a century, we may assume that this graceful experiment has been a success. It deserves to be, at any rate, and, more, probably Mr. Rounds would offer no objection to his idea being duplicated in other parts of the country.

✽

Lord Riddell, a newspaper owner, who won golden opinions at Washington during the Disarmament Conference, by his abilities and tact as the press representative of his country, has been telling his fellow-countrymen, in an after-dinner speech, that they lead all nations in photographic manufacturing. We wish this were strictly accurate for the sake of his Lordship's reputation as a man of fact. But we fear the statement cannot be passed over without question or criticism. The matter, of course, is of no particular importance whether one nation leads, or follows, in this particular thing; but cocksureness is an unphilosophic attitude to assume, we think. For instance, how can his Lordship explain away the amazing popularity of American-made cameras, films, papers and other articles? We pause for a reply.

✽

In the publicity campaign already afoot on behalf of the Sesqui-Centennial Expo-

sition of 1926, photography is taking an important part. At one of the meetings recently held for the purpose of furthering the project, lantern slides were shown of art collections whose owners were willing to lend such treasures for display in the Great Fair. And this, of course, is only the beginning. Thus early this office has been brought into touch with persons and organizations anxious to participate in, and promote the success of, the undertaking. There is no room for doubt that the triumph of 1876 will be repeated, and excelled. Half the population of the United States of America lives within 500 miles of Philadelphia. The automobile, unknown in 1876, will bring many millions of visitors to the Fair.

✽

Marquis Curzon, the next Prime Minister of the British Empire, has a fondness for all things American, notably American women. He has married two of the latter. The first was Victoria Leiter, of Chicago. She died. Recently he married Miss Hinds, of New York. And each bride was strikingly beautiful, and Curzon had them well photographed and the pictures printed in newspapers all over the world. What are the odds that an American Queen may not one day share the British throne? Don't all speak at once, girls; but be sure you "take a good picture," for, unlike the present Queen Mary, the Queen of the future will find that her face must be her fortune. "Her Majesty" of 1973, if thrones last so long, will have to be a show girl, or the beauty-loving proletariat won't tolerate her.

✽

Bust Pictures

Bust portraits are not in such evidence, nowadays, as they were some twenty years back, and one of the reasons why they are "honored in the breach more than in the observance," we venture to opine, is that the character of illumination at present in vogue, does not lend itself well to the initial feature, essential to the composition of a single head.

To render a common and natural action well, in so small a portion of the figure, might seem a matter of but little consideration, but if it were not really difficult, we would see it oftener well done.

One thing, as we said, is the difficulty of lighting the head with the constrained methods of illumination, incident upon the restriction imposed by the studios of today.

We can remember the lengthy talks at conventions about studio construction, of the slant light arrangement, etc.; but the voices are silent now on mechanical aids to light manipulation, and demonstration fits in better for working with artificial light and the artistic possibilities with spot-lighting of eccentricities of genius.

Time was, when it was incumbent upon the artist with the camera, to indicate distinctly the direction of his principal dominant light, and to show his skill in subordination of the secondary lights, thereby to exhibit a fine modulation of light and shade on the head, from a small area of high-light, differentiating by means of soft gradation down to the small area of intense dark, which gives a pleasing moderated roundness and a sort of atmospheric relief to the head. There is in such lighting a harmonious balance of dark and light with no preponderance of either; so different from the practice of the present, where the head is often cast into Cimmerian obscurity, where high-lights are in spots and no information can be had as to the nature of the scheme employed in lighting, no criterion to judge whether the expression of the portrait is consonant or not with the subject under treatment. It seems to have been painted with a flaming torch, at the option of the artist, where he would, a bright spot, and where he would, a mass of density. Another cause of boycott is from the artist's appreciation of the difficulty he is up to, in the fitting on of the head to the neck and shoulders.

He sees the need of harmony of the action, as well as of proportions. In most heads, too little regard is had of the prin-

ciple we see carried out in the portraiture of eminent painters, and pre-eminently in the work of the Greek sculptors; that is, the suiting of the action, in the part of the body shown in the picture, to the pose of the head itself.

How many good heads by photography do we see, where it is manifest at a glance that the artist has utterly disregarded this essential relationship of head and body as explanatory of the subject.

The more the representation is confined to the head, therefore, the more effort should be made to bring this little portion of the body in conformity with the corporeal significance and to secure in its expression the appearance, which in Nature would make us not desire more of the bodily presentation to interpret it.

We have got beyond the old time injunction, not to let the model be presented looking at the camera, for in a mere head portrait, as a rule, the presentation is much enhanced, more animated, when shown looking directly at the spectator. It acquires, thereby, a sort of inquiring look, as if challenging our admiration. It gets a personality which is often delightful. It gets, too, an expression which accords with some unuttered thought, riveting our attention.

The arms and hands may, or probably should be, introduced when an action is sought for.

Here, to be sure, there is the added difficulty of getting over the truncated or cut-off look of the picture, and the need of managing the light, now rendered doubly complicated by the spots of high-lights contributed by the hands. The manipulation with the torch and dark shield has some advantage here.

The hands should serve to increase the interest of the head, but never be made prime motors in the picture.

The greatest contrasts in the figure have been placed by Nature in the head where the shadows from the hair give value to the face, and in the face where the eye has more

contrast for its lightness, darkness and sparkle, more than any other surface.

The great portrait painters carry out these suggestions we make. The placing of the head, when any considerable portion of the body is shown, rather high on the plate, is to be observed.

When the bend of the arms is shown, they should not look glued to the sides of the figure, if you take them cut off a little above the elbow, as is often done, the effect is unpleasant.

It is best to let the portion of the arm

shown, take the direction which is most graceful, without concern for what becomes of them afterward. The safest way, to avoid the cut-off look, is either to lose the lower part in drapery or to merge the outlines, if seen in shadow or light, as may present; in short, minimize any suggestion of division or truncation by any device which shall naturally hide the intersection.

Vignetting, if skilfully done, is a fine means of drawing away pronounciation of the objectionable feature, but how seldom do we see skilful vignetting?

What the Public Likes

The late Lord Northcliffe's recipe for successful journalism is stated to have been: "Give the public what it likes, not what you think it ought to like." In one sense, this is genuine wisdom. In great fundamental matters the instinct of the multitude is usually right, rather than that of the individual.

In another sense, however, this formula has often been twisted into a wrong direction—that of judging popular taste by its more obvious faults and fallacies, as if these were common to all, rather than peculiar to a few. Photographers, in especial, have long been used to quoting this saying, as an excuse for mediocre work and a low artistic ideal. That is a bad mistake, and by no means a modern one. Back in the mists of antiquity, Cicero (*De Oratore*, Book III.) finds it necessary to warn his readers that, while the learned and illiterate may differ greatly in other things, they show surprisingly little difference in their judgment on points of artistic taste. In other words, "playing to the gallery" is a tactical blunder, even when the boxes and stalls are empty.

How, indeed, can the photographer actually be sure of what his public wants? His clients are not good at expressing their artistic likes and dislikes; their non-technical language often conveys quite a wrong impression of their true meaning. What they seem to object to in a portrait very

frequently turns out not to be the real cause of complaint. Hence, in attempting to summarize and satisfy our public's requirements, in antagonism to our own prepossessions, we may merely follow strange paths that lead nowhere.

The fallacy of trying to propitiate the public by ruthlessly displeasing ourselves is beginning to be exploded. The remark of a salesman at one of New York's leading stores, after the exit of a particularly good purchaser, is piquantly relevant. "Any old fool," said he, "can sell a person what he fancies he wants; but the really clever man can load him up with a year's supply of what used to be his pet aversion! That customer is going to deal here again. If I had sold him today, what he thought he wanted, he would have consigned me to Hades tomorrow!"

It must always be remembered that a basically good principle can be worked with permanency, whereas a false one breaks down sooner or later—often with tragic suddenness. As the political axiom goes: "You can't fool all the people all the time." Unquestionably, it is trying to do so, to keep on giving an artistically-ignorant clientèle work which we do not ourselves approve of, while making them believe that both we and they are satisfied.

The shapers of fashion are wiser. They do not trouble about the hypothetical likings

of an imaginary public. They design to suit their own tastes, after more or less sound artistic canons, and say calmly: "This, and no other, is what will be worn." The tailor and the modiste supply things rigidly in accordance with this dictation, and the public uncomplainingly accepts.

Photographers, unfortunately, have no such uniform ideal. The majority, perhaps, may not unfairly be described as suspicious of the definitely artistic, and obsessed by the notion that most people prefer what may be called the picture-postcard and illustrated-newspaper style of portraiture, though mounted in a more select way and duly raised in price. That idea is no longer tenable, whatever it may have been in the past. Any attentive observer may satisfy himself that the studios which have been squeezed out through the prevailing difficult conditions are practically always those producing commonplace work.

In the principal thoroughfare of a certain London suburb, for instance, there were till recently three different studios. The output of one was cheap and of poor quality. The second, an old-established firm, gave "the usual thing"—that is, "hard and bright," somewhat over-retouched, a little stiff and formal in pose, mainly of a black tone, and very neatly mounted on "superior looking" mounts. The third studio made a distinct artistic appeal. The tonality of the pictures was soft, strength and vigor being secured simply by striking systems of lighting. Each portrait was characteristic. The prints varied in color from sepia to a brown-black, the mounts were folders of subdued tint, in various unconventional types. The windows were handsomely paneled in oak, and the set-out altogether unlike the ordinary photographer's display. The prices, too, were slightly higher, though still reasonable considering the quality. Now, nine photographers out of ten would probably have felt certain that the older studio, with its compromise in ideals, would outlast the others. What actually happened is that the cheap firm went bankrupt first, next the old-established

one closed its doors. The sole survivor, more prosperous than ever, is the firm that does *not* try to give people what they like, but makes them like what they are given.

Again, what is happening to the old type of ugly, staringly ornate furniture, which was supposed to be the only kind that would sell? It chokes up the various warehouses, and will doubtless end its days in seaside lodgings. Beautiful furniture, the quaint, the uncommon, that based on lasting principles, is selling now. The so-called stupid British public instinctively *knows*. For all its outward Philistinism, it is not nearly so obtuse and blatant as we are asked to believe.—A. LOCKETT in *The British Journal of Photography*.

Toronto Convention

The Convention of the Ontario Society of Photographers will be held in Toronto, Prince George Hotel, June 26, 27, 28, 1923.

We want the Exhibition of Prints this year to be the attractive feature of the Convention; so the sole purpose of this notice is to urge upon you the importance of getting your Exhibit under way, and, remember, from this Exposition we purpose selecting Prints for the *Traveling Exhibit*.

As in other Photographic Exhibits, efforts have been made to standardize the size of Mountings. It has been decided by your Executive that the Outside Measurements of the Mountings shall be either: 12 x 15, 14 x 17, or 16 x 20. *No glass. No Frame. Four Prints.*

By hanging only FOUR Prints, and your co-operation as to outside measure of mountings, etc., it will greatly facilitate the work of the Hanging Committee, and your Pictures can be displayed at eye level in units of four.

The Program is well under way, and we have a big surprise in store for you in reference to the talent and entertainment, which will be bigger and better than ever.

C. H. CUNNINGHAM, *Secretary*.

3 James Street North, Hamilton, Ont.



West Baden Springs! Enchanted seems thy dwelling place. Mysterious, awe inspiring, what powerful genie abides within thy secret depths! West Baden Springs Hotel! Stupendous, wonderful, sublime, with thy sweet music reverberating again and again through thy magnificent halls!

It cannot be described—you must see it yourself—and, fellow photographers, the opportunity to do so is yours!

The "Construction Convention" of the O-M-I 1923, June 18-21. (The month of roses, and—at—WEST BADEN, IND.)

Sure, You Will Be There!

Besides the natural beauty of the place, your officers have arranged a program that will be a direct, personal benefit to every photographer who attends. We intend to make the O-M-I Association a star of the first magnitude, and this convention will see the inauguration of a policy embraced in the following slogan: "No photographic organization should exist that does not pursue a constructive policy, and show a decided improvement each year." This policy *can* and *must* be carried on from year to year. We fully recognize the fact that an Association without a definite constructive policy is like a ship without a rudder—simply a derelict. The setting for the exhibition of pictures is unsurpassed, and we especially want an exhibit in keeping with facilities afforded. We feel that no photographer who has any interest in his profession can afford to miss this opportunity of comparing his work with that of others. WE ALSO EXTEND AN INVITATION TO THE PHOTOGRAPHERS OF ILLINOIS, KENTUCKY AND TENNESSEE AN EXHIBIT TO

WHOM EQUAL PRIVILEGES WILL BE GRANTED.

Send not more than three pictures, any size, framed *without* glass.

We shall have an HONOR LINE. An official acknowledgment will be issued to every photographer who has one or more pictures chosen for this honor. The standard of merit will be reasonable from the standpoint of the average workman.

Pictures considered of insufficient merit for the HONOR LINE will be hung in separate section.

You can rest assured that any work you send will be taken care of satisfactorily, regardless of the size of the town from whence you come.

But come to West Baden, June 18-21, and profit by the great convention we are preparing for you, enjoy the rare entertainments, bring the ladies and have the time of your life, at the "Carlsbad of America." You'll not soon forget those enchanted scenes, magnificent architecture, beautiful birds and flowers, glorious music by a talented orchestra playing "Midsummer Night Dreams" or "Old Black Joe," intermingled with those far-away chimes—GEE GOSH, FELLOWS, let's go!

J. H. BRUBAKER,

Vice-President, Michigan.

✱

Cataloging the Catalogs

FRANK FARRINGTON

Into every studio week after week come catalogs. Big catalogs, little catalogs, folders, booklets, price list, pamphlets; all containing information from manufacturer or jobber about certain products.

Much of this information is not needed just at the moment it is received. Most photographers realize that the information "may come in handy" some day, and there is an intention to save the literature containing it until the day when it shall be wanted. But, alas for good intentions! There is rarely any system or method of caring for such printed matter. It goes into a pile which contains in addition to the



Arnold Genthe
New York City



"Elsie Ferguson"

L. J. Buckley
Binghamton, N. Y.

catalogs, photographic journals, newspapers and magazines, circulars and advertising matter. This pile attains formidable proportions in time and the under half of it is extracted and thrown on the junk heap on the assumption that the older half of the stuff is out-of-date and will not be wanted.

Then comes a day when a price is wanted on something that was in that pile and there is a rough and tumble examination of what is left and the thing wanted is found to have been destroyed.

The wise photographer will devise a system of filing and caring for the catalogs and price lists and other such matter. It is simple enough to arrange it in alphabetical order on a shelf devoted to the purpose. Then when a new catalog or price list comes, the old one is extracted and destroyed and the latest one put in its place. Thus the information wanted is always available and easily found.

In order to make it easy to take care of the leaflets and catalogs not large enough to stand alone, a set of big envelopes may be used and the literature under each letter of the alphabet put into such an envelope. Some old card mounts, or sample mounts, may be used to make guide cards to insert in the row of catalogs and envelopes as they stand on the shelf, or the shelf may be partitioned off, with the alphabetical letters on the shelf edge. One simple plan is to separate the different alphabetical divisions on the shelf with plain guide cards that set out half an inch farther than the catalogs, and indicate each such division with a thumb tack pushed into the edge of the shelf, using white celluloid topped tacks, each lettered with the desired letter of the alphabet. It matters but little what plan is adopted for the purpose of making the filing arrangement satisfactory. The big thing is to file the matter in such a way that it will be available for immediate reference. Such a shelf of catalog matter will be worth a good deal to the photographer in the course of a year.

New Juvenile Star

A new juvenile star is soon to shine in the motion picture firmament, in the person of Baby Elsie Ferguson.

Baby Elsie is seven years old, a niece of Miss Elsie Ferguson and the daughter of Edward Ferguson, formerly of Universal City and later Manager and Director of Fer-Dal Film Co., of Santa Cruz, Cal.

This child has been most carefully trained for the past two years in preparation for the professional career she has been destined to follow.

She is under contract to the Buckley-Ferguson Productions, a recently organized corporation, headed by L. J. Buckley, of Binghamton, N. Y. The international reputation of Mr. Buckley as a photographic expert is too well known to require especial mention. He is considered one of the best demonstrators of back lighting and shadow lighting effects, and gave the first back lighting demonstration ever given before a photographic convention.

Mr. Buckley will have personal supervision over all the Baby Elsie pictures.

✽

Frederick & Nelson Exhibition

Dates for the fourth annual photographic exhibition, conducted by Frederick & Nelson, Seattle, Washington, have been set for November 5th to 17th. This exhibition, which is in effect the Seattle Salon in the absence of a local camera club, is conducted by Frederick & Nelson in strict conformity with the largest salons in the east and California, and this firm's fine auditorium insures the showing of prints under the very best conditions.

The exhibition given last November was attended by 6,000 persons and there were approximately 1,100 entries. The principal prize winners included such well-known pictorialists as Laura Adams Armer, Berkeley, California; Karl Struss, Hollywood, California, and L. A. Goetz, Berkeley, California.

A prospectus covering this year's exhibition has been prepared and will be sent to those interested upon request.

✽

Recruiting Officer: "So you wish to join the army? Have you any military experience?"

Applicant: "Yes, indeed. I've worn a wrist watch for two years."

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., *Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.*

Where It Will Be Held

When it was decided to hold the 41st Annual Convention of the P. A. of A. in Washington, D. C., it was hoped that the new Convention Hall, at 19th and New York Avenue, N. W., would be completed in time to permit of its use, but due to delays of one kind or another, this building will not be ready for service before September 1st.

The old Convention Hall—the old reliable of Washington for the past forty-five years—was still available and so here, on July 16th, will be opened the greatest Convention ever held by the Association. Situated at Fifth and L Streets, N. W., within five minutes car ride of the business center and Convention Headquarters, it has, in years past, been the scene of a vast variety of social, political and industrial gatherings. Inaugural Balls, Automobile Shows, Food Shows, Conventions and Athletic Meets have all attracted the Nation's gayest throngs to this humble pile of bricks.

The thirty-three thousand square feet of main floor space is going to be stressed to the limit in providing exhibition space for the manufacturers and dealers in photo supplies. It is at the National, they have their golden opportunity to meet the active members of the Photographic Profession and consequently spare no effort to present an attractive and instructive exhibit. The Balcony of the north end of the hall affords an excellent location for the National Salon. While included in the general decorative scheme, it is still sufficiently isolated to per-

mit the undisturbed viewing of the masterpieces of Portraiture.

Convention Headquarters

The choice of a hotel, in which to locate Convention Headquarters at Washington, was no simple task due to the large number with equal facilities and thoroughly modernized conveniences. The Washington having been selected, a few special features may be of interest.

Located on Pennsylvania Avenue, opposite the Treasury and White House Grounds, and within two blocks of every theater, it is the hub of Washington's official and business section. The last word in an absolutely fire-proof structure.

There are four hundred luxuriously furnished sleeping-rooms, each with private bath, shower and running ice-water. In addition to the spacious dining room and café, is the popular restaurant on the ground floor devoted to dining and dancing. This latter is better known as the Salon des Nations, so called on account of the artistic panels depicting typical scenes from the Allied Countries and three of the neutrals, Holland, Spain and Switzerland. The mezzanine floor contains committee rooms as well as very attractive private dining rooms.

On the north side of the enclosed roof is a ball and convention room with a seating capacity of four hundred. The adjacent unenclosed roof is used, during the summer months, as a Roof-garden and affords an unexcelled view of Washington Monument, White House and Treasury Grounds,



Convention Hall, Fifth and L Streets, Washington, D. C.

Photo by Harris & Ewing

and in the distance Lincoln Memorial, Arlington and the Potomac.

Convention Exhibits

The time is at hand for getting that collection of exceptional portraits well under way so that they may be given the final touch at leisure, rather than have to rush them through at the last moment. In the course of a year's time, every photographer finishes what he considers his masterpieces. Go over your files, pick out the best, as many as you wish, and have the prints ready to send in to the Convention Exhibit so as to reach Washington by July 11th.

It takes some time to criticise and hang this exhibit, for of course only those of the highest standard will be considered. This feature of the National Convention is the widest form of publicity obtainable among the profession and is a center of perpetual interest to photographers and friends alike.

About Advertising

Advertising is too often thought of in terms of words and pictures. The average conception of it leans too much towards cleverness and too little towards common sense. Some people think it is a trick of some kind, whereas it is nothing more or less than a planned effort to get a group of people to think as you think for the purpose of inducing them to give you something you want.

It is a reliable business weapon. Its reliability has been proven beyond doubt. And it makes no class distinction. It can be used effectively by small business as well as big business.

"But we can't afford it," is the sincere conviction of many; or, "it wouldn't pay us to advertise, our business is different."

All of which is ridiculous in one sense because no man nor company doing business fails to utilize advertising to some

extent. Why do we have letter heads, package labels, business cards, etc.? They all are advertisements.

Furthermore, the term "afford" implies expense. Advertising that really advertises is not an expense. It's an investment. And it's a mistake to consider it as anything else.

Whether you advertise to get new business, to create good will or to insure against dry rot, you are investing in the services of this thing called advertising. And advertising, like any good salesman, will serve you if properly instructed, properly supervised and properly routed.

It is a positive fact that advertising is a means to or an aid in the accomplishment of a business purpose. It is a fact, also, that every business can employ advertising to further the interests of that business.

It does not, however, offer a sure road to success nor is it wise for every business to invest every cent it can lay its hands on in advertising.

It's the way the thing is used that counts. And that is the only tricky thing about it.

You cannot buy so many pounds of it, like seed, and toss it around recklessly and expect a crop of dividends. You have to adapt it to serve your own particular purpose.

But for all of that, it's not so difficult to at least get started in an organized way and to show some results.

First of all, you require a precise definition of what you expect advertising to get for you. This is essential. Don't generalize; be specific.

Then figure out the most economical, not necessarily the cheapest, ways and means by which it is reasonable to assume your expectations may be realized. This is the plan. You must have one or you'll soon get lost.

And with all this very definitely fixed in your mind, or better still, written black on white—go to it with a vengeance.

Don't let little prejudices or outside influ-

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWER

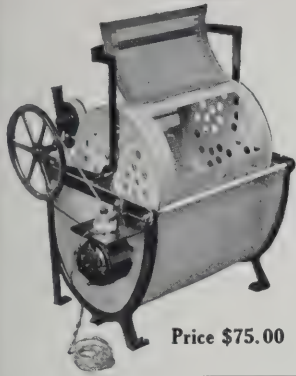
DIRECTION
ROBERT S. DOWNS



THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st



Price \$75.00

The Rockford Print Washer

For Kodak Finisher, Commercial or Portrait Studio

BE PREPARED THIS SEASON—A large per cent. of your operating cost is labor. Print washing, except with modern appliances, is an expensive labor job and is hardly ever well done. When the height of the season is on, you have other needs for your assistants than standing over washing trays or inefficient washers.

Capacity—250 Kodak prints or 75 8 x 10 prints every 15 minutes.

Send for Illustrated Circular Describing Operation and Construction

Sold only through our established dealers

Rockford Photo Appliance Co. BOX 1015 ROCKFORD, ILL.

ences shake your faith in the plan. Stick to your initial good judgment until you find out how far right or wrong you are.

Watch it carefully and then make revisions and additions only when you are sure they are warranted. But no matter how simple or humble the plan—stick to it. If persistency is worth anything you will find its worth in advertising.

Get started—and get started right. Advertising is a force like electricity which you can hitch up to your business machine and multiply results surprisingly. Get this force working for you—pulling for you. Organize it, no matter how small the original appropriation, as a regular department of your business.

"It pays to advertise" is universally true. It is possible for every business to make advertising pay. But you'll never find out how to make it pay or how much it will pay unless you get started.—N. S. G. in *Printing*.

✱

East: "Poor Blivens. He tried to beat a train to the grade crossing."

West: "Too bad. Blivens was always jumping at conclusions."

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia

PICTORIAL PHOTOGRAPHERS ARE INVITED

To Submit their Prints in Competition
For the Prizes to be awarded at the

4TH ANNUAL EXHIBITION OF PICTORIAL PHOTOGRAPHY

which will be held in Seattle from

November 5th to 17th

(Inclusive)

A detailed prospectus will be sent to those interested, upon application. Inquiries should be addressed to

THE
PHOTOGRAPHIC EXHIBIT BUREAU
FREDERICK & NELSON
SEATTLE, WASHINGTON

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

M. S. BRIDLE, THE PHOTO-ENLARGER
1034 ARCH STREET, PHILADELPHIA

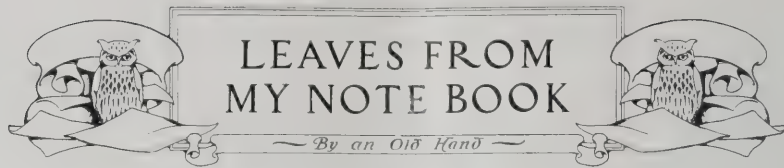
FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.



A lady writes me from Sydney, New South Wales, Australia, and says: "*The Camera* is very popular here." Bless you, darling, of course, it is. In a long experience of photographic publications, I have seen nothing to equal it for sustained interest, and beauty, and virility. Another lady writes: "Is it wise of you to be so antagonistic in your writings?" This fair one dates from N'York, which breeds antagonisms as prolifically as New Jersey procreates mosquitoes. Anybody who labors on and around Manhattan Island for fifteen years without cultivating antagonisms should be beatified in his lifetime. Anyhow, I'll put my pet aversions in lavender for the summer months.

✱

The Photographic Fair, London, recently closed, did not produce the "startling inventions" advertised. The word is now to you, Mr. Brooks. And several persons write to complain that they were treated discourteously at the stands, or ignored, or had other causes of dissatisfaction. Showmanship seems to have been at a discount in the affair. As Froissart remarked hundreds of years ago, "The English take their pleasures sadly." And their business, too, it seems.

✱

On a rainy Sunday afternoon, recently, I spent a profitable hour in the mildewy atmosphere of the children's room in the Pennsylvania Museum, Fairmount Park, Philadelphia. There I saw a fine and expansive model of the Centennial Exposition of 1876. It must have been a great show. There's a good old Irish song, the refrain of which runs: "We're off to Philadelphia in the mor-r-r-ning." If I'm any judge of such things, the world and his wife have started to save their pennies for that

trip to Philadelphia in 1926. To quote Barnum: "It will be the biggest show on earth."

✱


F. Martin Duncan, soon to be President of the Royal Photographic Society, and emphatically the right man in the right place, was the first, or one of the first, to make "educational" movies. This was in 1898. The subject was: "Cheese Mites." Before an audience of thousands at ten P. M. in the Alhambra, Music Hall, London, this pioneer film was projected on the screen. Unused to dark houses and high-brow animatographs, at least 75 per cent of this pleasure-seeking audience adjourned to the bars and had drinks. It was my duty to sit out the picture, and I did so, avoiding drinks (?), like the martyr that I was.

✱

After a quarter of a century, "educational" movies are still caviare to the general. The people at large refuse to be educated that way. As the late Professor Munsterberg put it in his thoughtful book on the psychology of the photoplay: "The power of the moving pictures to supplement the schoolroom, the newspaper and the library is secondary to their general task—to bring entertainment and amusement to the masses." So in all humility I ask what good is likely to result from that \$5000 which Will Hays' employers have just donated for "educational" purposes? For serious study, I, for one, prefer still pictures, for entertainment or amusement, moving ones. What do my readers say?

✱

I note a recurrence of the phrase, "The Usual Thing," as applied to ordinary or "non-pictorial" photographs. Like the poor, the "usual thing" must always be with us.



WE WILL PAY YOU \$7.00 CASH

For using one **FREE Sample** can of **Neco** Precipitant and sending us your **Sludge** for refining. **NECO** takes the **Silver** out of exhausted hypo—Silver that now goes into the sewer. Write for Free Sample—postpaid. Use it according to simple directions. Send us the sludge. You will be ahead not less than

\$7.00

Over **\$1500.00** paid one Customer last year for using Neco. Why not get your share? Order your **Free Sample** today.

National Engineering & Refining Co.
RAPID CITY SOUTH DAKOTA



Amateur Finishers *Choose* HALOID RITO

a paper that's *right* for finishing.

They find in HALOID RITO all the qualities that make of Amateur Finishing a pleasure and a profit. These qualities briefly told are as follows:

per 500 sheets

S. W.	Size	D. W.
\$2.15	2½x3½	\$2.65
2.65	2¾x4½	3.35
3.50	3½x4½	4.40
4.00	3½x5¾	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

Latitude—

that obviates mistakes in exposure and development.

Non-Abrasion—

which prevents waste and increases profit.

Plenty of Snap—

and that means something more than contrast merely. It is brilliancy, pluck, crispness.

Good Quality of Stock—

white, clean, linen-rag stock, which makes prints which make friends—that last.

Try HALOID RITO right away!

The HALOID Company, Rochester, N.Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street
Los Angeles Agent, A. H. MUHL, 643 So. Olive St.

SOMETHING TO CONSIDER FOR MAY:

Your salesroom is the eyes of your business.

Your Samples should be changed.

They grow old and lose their *Selling Punch*.

Go after more business—Send in negatives for some New Snappy Samples.

COLEGROVE BROTHERS, Inc. - - 774-76 Main Street, Buffalo, N. Y.

Historically, the phrase traces its origin to the late H. P. Robinson, who introduced it about the year 1894, when the Salon movement started in photographic circles. The Salon movement has pretty well spent itself, so has Photo-Secessionism, apparently. Do we not seem to be traveling circularly, or circuitously, in this matter? Robinson and others found out too late that photography has its limitations. What they overlooked is the fact that within those limitations there is no known form of graphic expression which excels it for beauty, fidelity, aesthetic charm and artistry.

✱

Death of William Willis

William Willis, who died near London, on March 31st, aged over eighty, was not only the inventor of the platinotype printing process, but was himself the son of another inventor, William Willis, Senior, whose name was associated with an aniline printing process, brought out between fifty and sixty years ago.

Platinotype printing, in the hands of Mr. Willis, Junior, became practicable between the years 1880-1882, and had to fight its way for recognition

among photographers, then a very conservative class, loath to quit wet collodion for gelatine dry plates. Bromide printing was also making its way at or about the same time and so there was a battle royal of the processes, in which all of the participants ultimately triumphed.

Willis, a modest and retiring man, had one idea in life, the promotion of platinotype printing and he succeeded with it. Theoretically platinum is, besides aesthetically and artistically the most pleasing of direct printing processes, also the most permanent. The *rationale* of the method makes this clear. The sensitive agent is ferric oxalate reduced by light to the ferrous state, and depositing an image in metallic platinum, indestructible in *aqua regia*, i. e., nitro-hydrochloric acid. We have in our possession platinum prints over 40 years old, the images of which show no deterioration.

The Platinotype Company, of which Mr. Willis was the head, was a great commercial success. In recent years Satista, a platino-silver paper, and Palladiotype were added to the company's resources.

Of great urbanity of manner, the late Mr. Willis was universally esteemed and his name passes into history as that of an honorable and dignified pioneer of photography.

Mr. Willis' firm is known as The Platinotype Company in England, and in the United States as Willis & Clements, Philadelphia.

GRAF SUPER LENSES



The Utmost in Quality

The Graf Variable Anastigmat—"The Inevitable Lens"

THOSE WHO USE IT:

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguiere

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

\$85⁰⁰ IN CASH FOR YOUR SNAPSHOTS!

Don't be bashful and don't be your own judge.
The picture you are holding back might
please others and win a prize.

COMPETITION OPEN TO EVERYBODY

1st Prize	\$50.00
2nd "	25.00
3rd "	10.00

with the privilege of buying at \$5.00 each, other subjects,
if agreeable to the owner of the negative.

CLOSING DATE EXTENDED TO MAY 28, 1923

Make your pictures tell a story—human interest preferred

All pictures can be included except pure landscape, sea pictures, portraiture pure and simple, and still life—flowers, fruit, game, etc.

THE RULES

❑ No print smaller than 4x5 will be considered. If it is larger, we prefer to have it. The larger the figures, the better chance you will have.

❑ Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

❑ Don't send particulars as to how the prints were made; we want results only.

❑ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Competition."

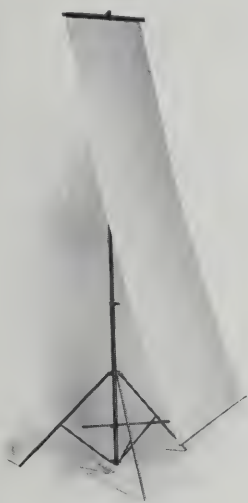
❑ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become our property.

Address all packages **"COMPETITION"**

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Home Portrait Helps

Eastman and F. & S. Home Portrait Reflectors



Eastman
Home Portrait Reflector

A good reflector is a necessity in home portraiture, where lighting conditions are not always ideal. The Eastman and F. and S. Home Portrait Reflectors offer the most convenient and efficient means for the proper reflection of light when working away from the studio.

The Eastman Reflector is $24\frac{3}{4} \times 59$ inches and is made of white opaque cloth mounted on a light metal stand providing a maximum height of 70 inches. The F. & S. Reflector has a spread of 44 by 72 inches with maximum height of 84 inches. Both are adjustable to give the desired lighting height. Compact for carrying and only $4\frac{1}{2}$ and $5\frac{1}{2}$ lbs. weight respectively.

Eastman Home Portrait Reflector \$10.00

F. & S. Home Portrait Reflector 14.00

Eastman Portable Background Carrier

Strong, light and very compact, this carrier does away with time-consuming makeshifts for supporting backgrounds. It is quickly and quietly placed in the desired location. Intended for use with Eastman Portable Backgrounds it will hold moderately heavy draperies as well. Extended, it has a reach of eight feet six inches, yet folds to about the size of the regulation music stand and weighs less than three and a half pounds.

Eastman Portable Background Carrier \$4.00



Eastman
Portable Background Carrier

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation and the exceptional opportunities photography offers you.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE of PHOTOGRAPHY

NEW YORK

CHICAGO

BROOKLYN

141 W. 36th St.

630 So. Wabash Ave.

505 State St.

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

— ORDER FROM —

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

**COMMERCIAL
PHOTOGRAPHERS!**

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City 22-49

The Album

C. H. CLAUDY

Daguerre said that he cared little about the pecuniary reward of his invention if it would but perpetuate the images of those we love after they had passed on.

Had the moving picture and the talking machine been invented before Lincoln's famous Gettysburg address, there is little doubt that photography and the talking machine would, in the perpetuation of that famous speech, have created a bigger and better patriotism than exists today.

As photography precedes most of the inventions which perpetuate the great and well loved men of the world, they are known today through the eye rather than through the ear.

The rough-hewn face of Lincoln as preserved through the art of Daguerre in the hands of Brady and his contemporaries, is today the sweetest and finest realization of Daguerre's dream.

Photography has a bigger, a higher and a more noble aim than that of mere pettiness, than that of making money, than that of creating more art.

Its highest aim is embodied in the words of Daguerre; the preservation for posterity of the faces which are loved and dear to others.

All this is preliminary to a criticism. In our wild chase after novelty, in our desire to create artistic pictures, in our wish to mount pictures in an attractive manner we have rendered impossible one of the biggest possibilities of the preservation of our own work.

What becomes of all the wonderful pictures we make? They are presented by the sitter to a friend. This friend gives them the place of honor on the piano or the dressing table. From here they pass into a drawer "somewhere." From this drawer they go to a box "some place in the attic," I believe and from there into oblivion.

Twenty-five years ago the central ornament in every sitting room or parlor was an

oval marble topped table. On this table were the two great books of the family.

First the Holy Bible in which was inscribed the births, marriages and deaths of the family, with perhaps here and there a pressed wild flower or a lock of baby's hair.

Hardly less sacred than this book was its mate on the other end of the table: the big, padded back, brass-bound family album. In this book were the pictures of the baby in his mother's arms, when he was just able to hold his head up; as he appeared in his little cap and knickers as a child about to go to school for the first time; then in his first suit of long pants, and his picture with an incipient mustache and his college diploma in his hand.

Next he has his hand on the shoulder of a girl. In the next picture we find him standing beside this same girl who wears a bridal veil to match his top hat. On the next page, you find the same girl bride with a baby in her lap. Thus has the great drama of life made a full revolution of the wheel before the eyes of the gazer at the old family album.

No greater human document than this can be created by the art of which Daguerre expected so much.

The old family album rang in the changes in style of hats and clothes. Those old pictures are good for the immortal soul of the man who sneers at the cake eater and his pinch-back short-waisted coat.

Crinolin and bustles show the mother of today that her flapper daughter with bobbed hair and bobbed skirts is not more silly than she was in her day.

To the wife they are a record of her loved husband's growth, and in his child pictures she sees again the development of her own boy into a reproduction of his father.

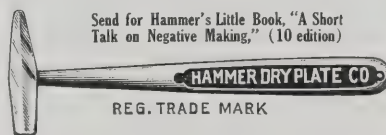
Search where you will today and you will find few family albums. Go into any home and you will find splendid examples of the photographer's art scattered over the house with discarded Christmas Greetings and Valentines.

HAMMER PLATES

meet all conditions of climate, temperature and color-values. Manufactured of purest chemicals and under the most rigid inspection, they are unsurpassed for detail, latitude of exposure, uniformity, reliability and all-round good qualities.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT AND VIEW CAMERAS



Our Bargain Catalogue M contains things that the professional photographer needs.

Send at once for your copy.

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA CO.

124 M., So. Wabash Ave. - CHICAGO, ILL.

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

With the passing of the family photograph album we have lost any systematic way of preserving the sweet faces of friends. Today, when we want a picture of a loved one, we must ransack the negatives of the photographer to find it, as all printed copies are gone.

Thus passes photography's highest aim and its noblest achievement.

What shall we do about it? Who will begin to bring the world back to a realization of its own carelessness with its pictures which will some day be invaluable?

The portfolio is a substitute, of course, but portfolios get full of pictures, portfolios do not keep pictures separated, and no method of preserving photographs, which leaves them loose for idle hands to paw over and for people to steal "just for fun," will ever be a success.

Why do we not, as a profession, try to sell people albums into which copies of pictures may be slipped regardless of size?

If all photographers would get back of a movement for the preservation of the pictures of friends, we would help photography by helping its patrons.

For many a long year it has been considered "funny" to sneer at the old album. Funny indeed, are the pictures of the past generation in that their clothes are peculiar and odd to our modern gaze. But unless a picture of yourself, your wife, your children and your friends is truly funny today, it can never be truly funny in the future to those who love you, and "funny" the old pictures never were to those who loved the originals.

It is noted that the stock joke of the ages is the mother-in-law, regardless of the thousands who have been dearly loved by both children. And the "funny" album has left a vacancy which nothing can fill.

It is good business to advise albums. It is constructive salesmanship. And it is just as possible to make albums as socially fashionable today, as it is possible to make Paisley patterns for dress goods fashionable as they once were.

To the observer on the side lines, it would

seem that a concerted effort through photographic societies and advertising might easily put the album, if not again upon the center table, at least in the library . . . and an empty album cries for pictures to fill it!

—Attention, Photographers— Ohio-Michigan-Indiana

The program for the O-M-I Convention, which will be held in West Baden, Ind., June 18 to 21, is one that you can ill afford to miss. Clarence Stearns, from Minnesota, has a brand new program number that is worth its weight in gold to the photographer and alone is worth the expense of your trip to West Baden. Mr. Chas. Aylett, from Toronto, will demonstrate upon a movable platform, so that all may see and profit, some new and vital things to this wonderful profession of ours. Don't miss him. Other numbers are in preparation for the program which will be of equal merit and by which you will profit if you come.

You may have attended meetings of this Association at Cedar Point and Cleveland and had a wonderful time, but this will be the King Bee of them all. Aside from the demonstrations pertinent to our business and the display features of the convention in the wonderful Pompeiiian Room, 'amusement in large and varied doses will be offered you by the entertainment committee and you will be kept busy from the time you arrive at West Baden until you bid it a reluctant good-bye.

If you intend driving, well-marked auto roads through beautiful Southern Indiana will make your trip doubly enjoyable.

Write Mr. Walter Robbins, West Baden, Indiana, *now* for your hotel reservation. He will get you what you want at just what you want to pay, if you will but tell him what it is.

MERL SMITH,
Secretary, Hartford City, Ind.

✱

"What is the matter with Bob? He seems a changed man since he raised his mustache."

"Yes, his hair-raising experiences have saddened him."

Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

WANTED—Home-portrait and all-around operator and workman. Send samples of work; photo of self; where experience was gained; state salary expected. Gay's Art Galleries, Fall River, Mass.

SALESMAN WANTED—Photographic salesman, selling direct to photographers, to cover Southern territory. Can live in the South. Address Box 1047, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Photographer wishes position. Studio or amateur work; thoroughly experienced in all branches. Address Box 1050, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Young man with about three years' experience in general photographic work desires position as assistant in portrait studio. No retouching. Address Box No. 1049, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Wanted position as ticket agent. Can furnish best of reference. O. S. Brown, 85 St. Philip Street, Charleston, S. C.

POSITION WANTED—Operator and finisher, both commercial and portrait, desires position with first-class studio. Fair retoucher; seven years' experience; age, 25. Prefer to locate west of Pittsburgh. Address R. von Steinen, 1011 Locust St., Philadelphia, Pa.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio in city of 40,000; north light; five rooms; modern conveniences. Furniture and equipment practically new. Invoiced \$1020. Selling for less than it cost to remodel. W. C. Woods, Room 9, Arkansas Bldg., Muskogee, Okla.

FOR SALE—One of the best studios for sale in a city of 35,000, with about 50,000 to draw from. Place pays \$4,000 a year net. Ideal place for man and wife. Address—Box 373, Cumberland, Md.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Beattie Hollywood Flood Light, \$95; cost \$145; almost new. Selling only because I am out of the photographic business. Indispensable to first-class studios. J. L. Parker, 2933 W. Avenue 37, Los Angeles, Calif.

WANTED—Cassel's Photographic Encyclopedia in good condition. State price and condition. Robert John, 229 West 28th St., New York City.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

ESTABLISHED 1864

The PHOTOGRAPHIC JOURNAL OF AMERICA (Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

The Standard Photographic
Magazine of America
for the past 60 years.

\$2.00 PER YEAR 20 CENTS A COPY
Foreign Postage, 50 cents extra.

SAMPLE COPY
FOR A DIME

FRANK V. CHAMBERS, Publisher
636 S. Franklin Square - Philadelphia

AS WE HEARD IT

Ralph Cramer has opened a new studio in Loganport, Ind.

A new studio has been opened in Lexington, Tenn., by S. T. Grissom.

Fred Hausman, formerly of Albert Lea, has opened a studio in Parkers Prairie, Minn.

P. H. Sweet, photographer of Newark, Ohio, has opened a branch studio in Zanesville, Ohio.

W. D. Sydney, of Kenosha, Wis., has purchased the studio of Harry S. Brown, also of Kenosha.

Paul R. Jepson, photography business, 278 New York Avenue, N. Y. Liabilities, \$45,445; assets, \$75.

E. R. Russell, formerly of Wabash, Ind., has purchased the Bachelder's Studio, Kingsport, Tenn.

E. J. Darling, formerly of Lansdale, Pa., has purchased the studio of the late H. D. Garns, Riverside, N. J.

Robert Freiss, formerly with W. E. McGowan, has opened a new studio on South Main Street, Fon du Lac, Wis.

M. C. Stanton, of Springfield, Ohio, has purchased the studio and building formerly occupied by the Porter Studio, Marysville, Ohio.

D. W. Dickensheets has returned to Le Mars, Iowa, and has taken an interest in the Gaspar Studio which he conducted a few years ago.

F. E. Smith, of Delphos, Ohio, has disposed of his studio and retired from business. O. L. Shaw, of Lima, is the new owner. The place will continue under the name of the Smith Studio.

The Studio de Luxe of St. Joseph, Mo., has been completely remodeled and redecorated. Mr. Montgomery, an artist in photography, has made several additions to his already splendid equipment and has also opened a Home Portrait Department.

George W. Austin, veteran photographer, of Kalamazoo, Mich., died April 1st, following a long illness which had its inception in injuries sustained several years ago when he fell on an icy sidewalk, producing concussion of the brain. Mr. Austin was 57 years of age and is survived by his widow and daughter.

H. R. Potts, photographer, of Philadelphia, has arranged for a display in the Philadelphia Palace of Progress, a civic-industrial exposition to be held in the Commercial Museum here May 14-26. The exposition will celebrate the 240th anniversary of the founding of Philadelphia, and will represent the civic and industrial advancement of the city.

"See that model in the black dress with red hat? They pay her sixty dollars a week for not saying a word."

"That's nothing. I know a cutie who gets a hundred a week for the same thing."

The Commercial Photographer

By L. G. ROSE

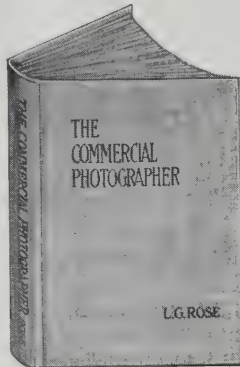
148 Pages

85 Illustrations

Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

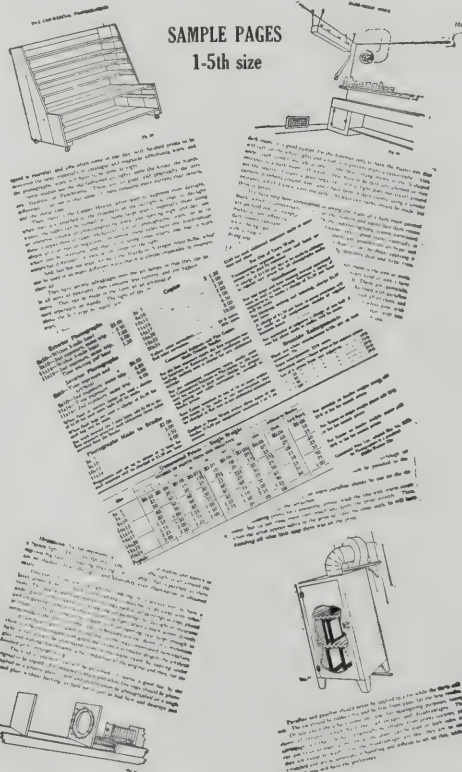


A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.



*A Distinctive Paper for the
Spring Display or Exhibit*

The Old Master surface of Vitava Athena will put new interest in any picture. It solves the problem of styles, stimulates business, increases re-orders.

The canvas-like texture is exceptionally pleasing, there is little or no loss of detail, the surface lends itself specially well to coloring.

Furnished in Double Weight stock, M White and O Buff, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 822

Wednesday, May 9, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	579
On Sitting for the Picture	581
Illustration by Ned Van Buren	582
O-M-I Association	583
Photo of George Graham Holloway	584
What You are Going to Do (Frank Farrington)	585
Association News	586
Stick or Quit? (C. H. Claudy)	587
Cheerio	588
Leaves from My Note Book	589
A Word to the Little Man	590
An Easy Slip to Make	591
How to Handle Photographic Copy for Best Illustrative Effects	594
Associated Photographic Clubs	599
The New Goerz Wide-Angle Dagor	599
Early Photographers an' Them o' T'day	600
As We Heard It	602
Classified Advertising	603

Editorial Notes

William Shewell Ellis, of Du Pont Building, Wilmington, sends us a reminder that his studio there has reached its tenth birthday, an interesting fact, illustrated and written about in an 8-page booklet, which exhibits Mr. Ellis' own portrait, a glimpse of his studio, and some typographic advertising in the best of taste. We congratulate Mr. Ellis on his well deserved success—a foregone result, as those familiar with his career anticipated when he opened up at Wilmington.

The Federal Trade Commission, sitting in New York, has examined into the complaint that there is an alleged movie trust. The

upshot of the matter is awaited with great interest. Photographically, the thing is of importance, it is obvious, from the vast quantities of film, chemicals and apparatus used by the allied companies, and the fact that very many thousands of photographic work people find employment in this great field. Presumably, the provisions of the Sherman Act relating to alleged restraint of trade have been invoked. Evidence was taken at great length. Years ago the Patents Company controlled what was then virtually a movie trust, which was dissolved, legally and otherwise. It is curious to note that the complaining movie "independents" of 1912-1913 are now the prime movers in the alleged trust of 1923.

In an early number of *The Photographic Journal of America*, there will be published an important paper by Dr. P. H. Emerson (the author of "Naturalistic Photography") on "Values in Photography." This is the first contribution to the literature and technology of photography that has been made by Dr. Emerson for many years. The paper is of very great interest, being by the highest living authority on the subject.

There is also a valuable *precis*, entitled "Artistic Photography," in which the theory

of the matter is definitively and succinctly put forth by an artist not less in eminence than Dr. Emerson. This paper will probably be published in *The Camera* and its careful study is recommended to all who feel that it is desirable to have an exact and authoritative set of arguments as to what artistic photography is and why it is so.

✽

And this also is a fitting opportunity to state that *The Photographic Journal of America* will also publish, in an early number, a special article on the Ives two-color cinechrom process of motion pictures in natural colors; the first time Mr. Ives' method has been correctly described for the information of the motion picture industry and others interested in this branch of photography.

✽

For the information of the Newark *Star-Eagle*, celluloid was invented by Parkes, an Englishman, in the year 1855. For a time it was known as Parkesine. Woodbury suggested it, in 1871, as a support for gelatinobromide emulsions. Its commercial preparation is another matter. Undoubtedly Newark had much to do with it in the latter regard and is entitled to all possible credit therefor. But when we write in newspapers about "inventions," it is desirable in the interests of historic accuracy to get down to the basic facts of matters. That's all, now.

✽

The Simplex Projection Rooms, at No. 220 West Forty-Second Street, New York City, is a central installation for the projection and examination of motion pictures—convenient to visitors from all parts of the country who have pictures to be shown and do not happen to know of a suitable place for the purpose. This answers several questions that have been put to us on the subject. Let our correspondents make a note of the address for future use.

✽

The New York *Tribune*, Horace Greeley's paper, and a thoroughly representative

American publication, has recently moved its habitat from Park Row, New York, to new and larger premises at West Fortieth Street and Seventh Avenue, near "the centre of things" in New York City. At the same time *The Tribune* has started to print a daily page of phototypic illustrations. No newspaper nowadays can afford to overlook the value of photography for illustrative purposes. The public will have these things. At the same time, we would like to see, in most cases, a higher degree of selectiveness brought to bear in the choice of subjects for reproduction.

✽

An agreeable task has been the removal of the profuse "Conan Doyle stuff" (*i. e.*, newspaper clippings) from this desk to the waste paper basket. A most careful study of the numerous reports, interviews, statements, denials, counter-denials, experiments, challenges, evasions, "spirit" photographs, faked and unfaked, genuine and spurious, self-advertising and self-puffery, leaves us, on this subject, exactly where we were thirty years ago, namely, with a verdict of *not proven*. So we take leave of the matter.

✽

By way of valediction, however, we quote this letter from the proprietor of a photographic studio: "In your issue of March 21st, you have an article on 'Spirit Photography,' and asked if the readers wished a continuation of your rather sarcastic remarks on the subject. My father was a minister, and he and my mother were broad-minded enough to teach their children to leave other people's religion alone. If a person is sincere and honest in what he believes and takes comfort in it, it is strictly his own affair, and I for one very much object to articles making sport of any one's faith." We criticised* no one's religion or faith; we merely reiterated, and with emphasis, a former opinion, based upon impartial study of the "evidence," that the presence in our midst of "spirits" of the dead, had not been proved by photography.

On Sitting for the Picture

Although the great majority of sitters for the portrait pretend that it is a task imposed, something unpleasant which they are glad to have done with, every portraitist is well aware of their pleasure in the sitting.

It is natural to be somewhat coy, at first; to coquet with the operation because of the consciousness that a certain amount of personal vanity is involved in the reduplication of one's self, which the photographer realizes as well.

The sitter will, at first, affect an air of utter indifference, will take a slovenly or ungraceful position which is supposed to be natural and an indication of disregard as to the outcome of the performance. A little adroitness on the part of the operator makes the sitter recover, but then the sitter attempts an attitude and tries to call up his best looks. The instant he is told "that is a good position," a certain rigidity of the spine results which no amount of admonition can relax.

Here comes in the administration of tact by the operator to secure a characteristic pose. He must get up some bond of connection between himself and the sitter—a delicate task, to be sure, for there is always something to be done, something changed that touches the sensitive mutual chord; this feature is not just right, something is wrong with the nose or the eyes; a facial blemish shows too pronouncedly; if only that good expression, assumed a little while before, could be had again. The operator dare not remark upon this. He is obliged to cultivate a scrupulous tenderness toward the feelings of his sitter, lest he be accounted a detective spying for defect instead of appreciating the beauty presented. I do not conceive there is a stronger call on secret gratitude than having made a good likeness of anyone, or a surer ground of dislike than having failed in the attempt. The best sitters, after all, are the sensible ones, and they appreciate your task and sit as accommodately as possible and behave as well as they can, out

of respect to the artist as to themselves. The good sitter feels he or she is on trial in the Court of physiognomy and is as anxious to make good as is the artist.

But there are some people whose ideas are in their hands and feet. If you call attention to it, you put a stop to the machinery at once, and have a galvanized corpse.

Children are particularly sensitive to this restraint, and yet they like to have their pictures taken. Charles the First's children seem to have been good sitters, and the great dog sits like a Lord High Chancellor.

When the subject is at last posed and the view of the features is determined upon, all the labor seems abortive; the head behaves as if in a vice, and a general feeling of uneasiness comes over him. He is continually doing in excess what you ask of him, and evidently feeling that you are imposing unnecessary restraint upon his spontaneous action. But if his actions only *were* spontaneous.

The artist has a difficult task to manage. He must get what he wants, but dares not even suggest. At best he can only throw in a gentle admonition, "A little more this way, please, you bend rather too forward." He ventures with gentle touch to adjust a struggling lock of hair on the brow or gives a slight turn to the head.

These are ticklish and tiresome parts of the photographer's work, and all the time the sitter is inwardly protesting or gets abstracted and indifferent, while the artist gets more and more anxious and particular. Now is the time for the artist to fling in a few adroit compliments or to excite animation by a line of judicious talk.

The artist necessarily has to be an agreeable as well as a well-informed man, capable of getting the sitter interested in his art. Yet he dares not be loquacious or grow too animated.

By "happy alchemy of mind" he brings out all the good qualities of the sitter and rectifies the defects, gives an air of studious



De Sacia Moores

Ned Van Buren

ease to his learned client, or lights up the face of folly and fashion with animation and grace of smile. Portraiture must bring out the peculiar individuality, the permanent characteristics which indicate the disposition and habits of the man or woman and, at the same time, show "the mind's discernment in the face."

Leibnitz says—"All that takes place in Caesar's soul is mirrored in his face."

So in the real portrait, there has to be more than mere likeness. We call it expression.

The human face is something very complex. It is not a constant thing, but is mobile.

The patron desires the resemblance, but is not satisfied with the mere counterfeit presentment. Not only does the light upon the face act as a modeler, but a change of attitude calls forth a change of countenance. The operator must have an eye single for these changes.

The demand for artistic quality is

insistent. No photographic portraitist dares ignore it. This demand has caused many works to be written on the application of art to camera portraiture. Many such books are excellent, the outcome of experienced, practical workers who have the feeling for art; but some are mere compilations of art principles inapplicable to the work of the photographer.

The charm of a good photograph is in its naturalness, its realistic presentation in terms of art; but no good work is possible by following set rules. You cannot have a formula for constructing a picture.

How often the enjoyment of what might have been a good picture is spoiled by the manifestation in it of the constraint the maker felt in trying to make it conform to something acknowledged high art. Much may be learned from the painters, but nothing is accomplished by servile imitation of the painted picture. You must study how the effect is produced and make application on general principle.



O-M-I Association

No photographic organization can exist that does not pursue a constructive policy and show decided advancement each year.

Fellow Craftsmen—Everywhere

May I venture to hope that the following message will especially appeal to those photographers of the younger generation, whose Chariot of Hope is hitched to the Star of Ambition and whose Destination is Success?

I, too, once rode in the Chariot of Hope. I, too, once hitched my chariot to the Star of Ambition. I, too, once wished for Success.

In the light of after years, I find that my intensive wishing resulted in the formation of a *wishbone* instead of a *backbone*.

Moral

Chariot of Hope. Star of Ambition. Destination. Success. Backbone, for you must have backbone to reach that Goal called Success.

There are two extremes in Life which sometimes meet but never harmonize.

Youth and Age

Youth with its Exalted Ambition goes merrily onward, trusting to Luck, dreaming of Future Conquests, paying no heed to the warnings of Age, until finally it Realizes, that it, too, has become AGE.

AGE which has passed through All the Experiences of Youth is content to Rest in Peace.

Yes, Age feels that it owes a Duty to Youth and Proceeds to Offer Advice, which is ignored.

Youth must gain its knowledge from Dear Experience.

By the computation of years, the writer is now an old man; yes, his interest in photography is as keen as ever, although he realizes that the future of our Beloved Art, rests with the Younger Generations, with their lives reaching out before them, rather than with the Older Generation who lived in the Past.

Could we of the Past Generation but Impart to Youth, The Knowledge necessary to start Aright. Youth with its Ambition and Backbone would place Photography so High upon the Pinnacle of Perfection that IT would be Acclaimed one of The Fine Arts.

Through intensive study of comparative exhibits, by many Prominent Photographers, we arrive at the undeniable conclusion that Photographers' WEAKEST Point is their Lack of Knowledge of Pictorial Arrangement.

Without correct Pictorial Arrangement, No Portrait can be a Success.

The Executive Board of the O-M-I has planned to conduct the 1923 Convention upon Constructive Lines and has Secured the Services of Mr. Charles Aylett, of Toronto (President Ontario Society of Photographers), who is one of the Foremost Pictorial Workers of North America. Mr. Aylett but recently returned from London, England, where he was invited to demonstrate before the London Congress of Photographers.

What he will show you will be absolutely of a Practical Nature and the principles he will teach can be applied to all Portraiture.

So we Invite our Fellow Craftsmen from Everywhere to Join with us this year of Advancement.

If you are seeking honors, we offer you the chance of a lifetime, for we have established a Line of Honor where All Pictures possessing Sufficient Merit will be hung, and an Official Acknowledgment awarded to Each Successful Participant.

The Rest of our Program will be of Equal importance—which will be announced later. Convention will be held at West Baden



GEORGE GRAHAM HOLLOWAY
President of the O-M-I-P-A

Hotel, West Baden, Indiana, June 18th to 21st.

Write to Merl W. Smith, Secretary O-M-I, Hartford City, Indiana, for particulars regarding Rules for Exhibits and for any further information.

If you want to know about Good Roads, write to Chas. Gilbert Shaw, Bloomington, Indiana, Chairman of Good Roads Committee.

Write to Walter Robbins, West Baden Hotel, West Baden, Indiana, for Hotel Rates.

And write and tell me that you are coming.

Faternally,

GEORGE GRAHAM HOLLOWAY, *President*,
Terre Haute, Indiana.

✱

What You are Going to Do

FRANK FARRINGTON

The thing you are *going* to do to help business never helps it one iota. Business is helped only by the thing you *actually* do. I can remember that when I was a youngster and my father would remind me of something he had told me to do, I would say, "I was just going to do it." Usually I was informed very decisively that "Going to" never got anything done.

We are very much inclined to plan great plans and dream great dreams and then stop there. We figure out through the haze of the smoke of a good after dinner cigar a host of wonderful things we can do to make the studio more attractive, to bring it to the attention of more people, to increase the business along certain lines. Then we go to bed and to sleep and forget all about those ideas we evolved. And the next day we go plugging along the same old lines, with no more than a thought given to the schemes of last night.

There was need of the quick erection of a railway bridge to replace one washed out by a storm. A contractor was put on the job and asked to bring in plans and specifications for the heads of the road to see as

soon as ready. After a considerable wait for the plans to appear, the officials impatiently summoned the contractor, a rough old-timer, and demanded news of the situation and explanation of the delay.

"I don't know whether the engineer has got the picture drawn yet or not," the old fellow replied, "but the bridge is up and trains is passing over it."

There was a man of action. What he planned he executed without delay. Action, always action and more action. That is what counts when something needs doing promptly. The man who acts while others merely make plans, is the man who achieves results.

Perhaps it should be said, however, that action without intelligence behind it, may be worse than inaction. That is why the man who has prepared himself, who knows in advance what to do under any given set of circumstances, is the man who is made by the emergency, instead of being confounded and defeated.

Dream all the dreams you like about the development of your business by methods still untried. Use your imagination to evolve ideas that will bring people into your studio because of your unusual methods. But keep in mind the fact that until you carry out these ideas, until you put them into operation, they produce no results. What you are going to do to build up a bigger business puts no orders on your books and no money in the bank to your credit. It is what you *do* that counts, not what you hope or expect to do. "*Act in the living present!*"

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

41st Annual Convention Photographers' Association — of America —

Convention Hall, Washington, D. C.,
July 16th to 21st, 1923

Convention Space plans and contracts will be ready for distribution the first week in May and will be mailed to a large list of possible exhibitors. In compiling this list, we have endeavored to include all manufacturers, stock houses and specialty concerns who have exhibited at past Conventions or who are considered likely to exhibit at Washington this year. While we think we have covered the ground pretty thoroughly, it is not beyond the realms of possibility to have permitted one or two to have escaped our attention, in which case, they should notify this office if contract is not received by the tenth of May and we will hasten a set forward.

From all appearances, space is going to be in great demand, but we trust all applicants will be given satisfactory location.

The Picture Exhibit

Don't let that picture exhibit at the Convention escape your memory. Every photographer should avail himself of this opportunity to have his work criticised and compared with that of his fellowman. That is the basis on which the judges work—Comparison. There is no mythical standard which must be met to obtain recognition, it is purely a matter of selecting the best portraits or views submitted.

This year's exhibit promises an innovation that is welcomed by the officers and

should prove quite interesting to the members. Exact details are not yet ready for publication, but—wait and judge for yourself.

Winona School

July 30th—August 25th

Additional evidence of the favorable attitude inspired in the Manufacturers of Photo Supplies by the work of the School last year, has been received. In this particular case, a well-known firm that was kind enough last year to loan certain products of their make for demonstration and use at the School, have replied to a request for similar coöperation this year by not only offering to send equipment but to also send a man for one to three days to give special lectures on that particular piece of apparatus.

It is this aggregation of specialists to lecture and demonstrate that makes the School so valuable to the Photographic Student. To get the last word in lighting, plates, papers, lenses, developers, toning, retouching and coloring, not to mention business methods, should be the aim of the Professional if he be possessed of a progressive spirit, and to do so in the shortest possible time, compatible with good teaching, is a natural factor for consideration. Previous to the inauguration of the School, it was impossible to get the same class of instruction in *all* branches of the Art, tied

up into a single, complete and systematic course, but now a most enjoyable vacation may be turned into an educational recreation by availing oneself of this opportunity.

A Prospectus on the School will be in the mails ere this article goes to press and will be sent to the majority of photographers throughout the United States and Canada. It outlines in detail the various subjects taught, also gives general information on tuition, instructors, equipment, etc.

✽

Stick or Quit ?

C. H. CLAUDY

A man making fifteen thousand dollars a year as salesmanager for a large corporation, walked into the office of his chief and said "I'm through. I can't stand it another minute. I got to go back!"

"Back" meant into the army, from which the man had resigned. "Back" meant that his entire earnings would drop from fifteen thousand to six thousand. Why did the man go "back"?

I asked him.

"Because I have spent the best part of my life in the army. Because I came up from the ranks, and worked hard for my commission. Because whatever ills attend an army career, worrying about your superior officer firing you because he has a hang-over or doesn't like the color of your necktie, isn't one of them. Because I love the army work and hate being a salesmanager; because in the army I am happy and outside it I am miserable; because I have learned not to count success in dollars but in happiness."

I have known photographers who quit their game to sell automobiles or real estate or be farmers or something. Some of them stick; usually those who stick were poor photographers. The best ones usually come back. And they come back for the same reasons the army man came back; they love the photographic game and can't be happy outside it.

It seems to the present scribe that there is a great deal of philosophy to be read out of

such experiences. It seems to him that success, whether measured in dollars or happiness, can only come in full measure to the man who loves his job so much he can't be happy in any other job, regardless of its greater opportunities for mere financial reward. And it also seems to him that many a photographic employee could serve himself and his employers well if he would ask himself in all seriousness whether he loves photography so much he couldn't be happier selling shoes or peanuts or something.

The man who admits he just works where he does work and at what he does, because he happened to be placed there, admits a lack of ambition, a lack of common sense, a lack of business acumen, which are any one of them enough to stamp him "failure." The fellow who says he does what he does because he'd rather do it than anything else in all the world, is a success, and going to be a greater success, and there is no man or combination of men who can prevent him from attaining that success.

The fellow who quits as a photographer and goes to another job and is unhappy in it, and looks back to the days when he stained his fingers and made prints, as the "good old days," has the seedlings of success within him . . . if he goes back.

The man who thinks of success in degrees of dollars, will never want to "go back" from a more lucrative job to a more ill paid one. He will be happiest where he makes the most. His success lies where the money is greatest, and he would be a fool not to go there! But the man who can see that life is only just so long, and that happiness never comes solely from possession of material things, is a worse fool if he sticks around a job which pays him only in money.

The photographer develops an appetite for beauty, much as a dope fiend needs his heroin, a smoker his cigarette, and the drunkard his booze. He has to have it, or he isn't happy. Take him away from his studio, and his ceaseless hunt for the perfect line, the ideal light, and he misses his daily dose of beauty. He cannot be satisfied with

office forms and profits, or a salesman's route and order books, or a farm with its problems of fodder and silo! A real artist has as much a need of art as a real farmer has of land, a real sailor of the sea.

All this may seem a preachment beginning nowhere and ending nowhere. Yet there are hundreds and hundreds of photographers who rail against their profession and say they wish they had chosen something else, just as there are hundreds and hundreds of employees in photographic establishments who wonder whether they can't "better themselves" by changing jobs.

To both such classes, it is of real importance to settle the mental question, "What is success? If I attained it in another profession, would I be as happy as in this one?"

There is an ancient wheeze of a King who was told he could never be happy unless he wore the shirt of a completely happy man. His kingdom was searched, and at last a man was found who admitted to being completely happy. "Then I demand your shirt in the name of the King!" said the herald. "Yo Ho!" laughed the man, "I haven't any shirt!"

Happiness in a job is not dependent upon the possession of "shirts." To some who have craftsmanship born in them, happiness consists in creating beauty, and there is no amount of material success which will compensate them for the loss of that opportunity. The photographer who objects to his job, the employee contemplating a change, should ask himself carefully whether he is of these; if so he should stick. If not, then he is, indeed, better off *outside* the profession than *in*!

✱

Cheerio!

The Japanese have a proverb to the effect that "Luck hovers around the house of smiles."

Some wise anatomist has discovered that it takes 65 muscles of the face to produce a frown, but only 13 muscles to produce a smile. That is an important discovery and

one worthy of consideration. Are you wearying 52 unnecessary muscles and making yourself a sort of business joy-killer when it would be easier to smile and when a smile would make people like you and like to do business with you?

If you can, all at one operation, save the wear and tear upon 52 muscles, please your acquaintances, add to your popularity and get on the right side of Lady Luck, why isn't it a pretty good thing to do?

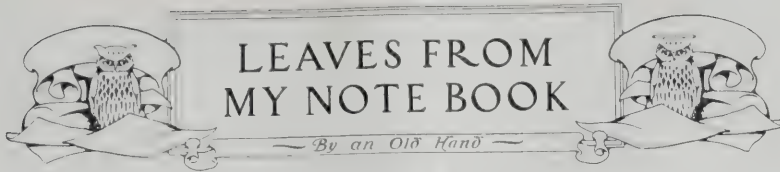
The men you know who have achieved success while frowning along the way, if there are any such, have succeeded in spite of their frowns, not on account of them. They have voluntarily taken upon themselves a handicap.

If you still have the use of those thirteen smile producing muscles, get them into action and see if you can't get some results from their influence before it is too late.

Any photographer who can be habitually cheerful and optimistic has a better chance. People like to meet and do business with cheerful folks. They avoid the frowners and the gloom spreaders.

The cheerful merchant has more customers; the cheerful doctor or dentist more patients, the cheerful lawyer more clients. It is certain that the cheerful photographer will have more patrons and he will give them better satisfaction, because he will get pictures of them that they will like better than anything he could get with a frown on his face. A cheerful, agreeable, happy manner is worth more to the photographer than to a man in almost any other occupation. You are reproducing the faces of your patrons and their faces are going to reflect in some degree what they see in your face. How can you get a good expression on the sitter's face if you glare around the camera with a fierce or scowling face?

People will go out of their way to be cheered up and they will pay money to entertainers who can cheer them up. They are going to favor the studio where smiles are the rule and happiness is obvious. So cheerio! Here's smiling at you!



There is to be held, I perceive, an International Congress on Motion Picture Art, June next, in New York. The Authors' League has the matter in hand, and novelists, dramatists, educators are said to be going to the sessions. The object of the congress is to arrive at a set of principles governing the artistic development of motion pictures, every side of which, so far, has been neglected, with the exception of the artistic.

✧

Of course, photography will be represented at the congress, although it is not so specifically stated. If it were not for photography, there would not be any motion pictures. Such men as E. S. Curtis, Ferdinand Pinney Earle, Genthe, Lejaren Hiller, Burlingame, Bruce, Martin Johnson, Benoit, Rosher, Bitzer, Broenig, Arthur Edeson and others are foremost in artistic motion picture photography, and I don't see how they can very well be overlooked in this congress.

✧

Then there are the technical directors—those responsible for the sets; the “artists” who choose the outdoor locations; the men who supervise developing, tinting and toning; the men responsible for the projection of the picture; the men who are responsible for, or who write, the accompanying music. All these laborers in the vineyard of the “Art” contribute of their best toward the sum of the achievement, and I also don't see why or how *they* can be omitted from any International Congress on the subject.

✧

Novelists, dramatists and “educators” (whatever the latter may precisely be) are

all very well in their way, but I cannot discover where or how they exactly fit into a congress, the “artistic” aspects of which are, in the final resort, largely photographic. In the making of motion pictures, you can do without (1) novelists, (2) dramatists, (3) “educators,” (4) technical men, (5) painters, (6) actors and actresses, (7) directors, (8) property men, costumiers and others—but you cannot possibly do without photographers.

✧

The most artistic motion pictures now made, the scenics, are wholly and solely photographic; so are the news reels, so are the scenic parts, the waterscapes, the aerial views, the nature stuff generally in the “drammers” shown on the screen—all, all, photographic, which, if you took it away from the productions now before the public, would leave little else worth noticing. In fact, as I've repeatedly pointed out, the first motion pictures ever made were the work of photographers—working men, exactly of the type that make the movies feasible in this year of grace, 1923.

✧

It is a month to the congress, so I hope the fatal mistake will not be made of confining it purely to a pow-wow of dilettante highbrows (“novelists, dramatists, educators”) who know nothing of motion picture “art” practically or from experience. These uplift people, as a rule, talk a lot and do nothing. An ounce of practice is worth a ton of theory. Perhaps, as there are some weeks to pass before the congress is held, the Authors' League, which is said to have the arrangements in hand, may not think it amiss to take these few suggestions into consideration.

A Word to the Little Man

There are many grades in photographic quality which, although they may appear to merge into each other by almost imperceptible degrees, are yet readily distinguishable by even an untrained observer. Putting aside such freaks of fashion as the abuse of spot light and excessive under-exposure, and confining ourselves to attempts to produce a more or less accurate and pleasing rendering of the object portrayed, we find such broad divisions as the best work shown at our exhibitions, which indicates a high degree of both technical and artistic ability; good ordinary photography, which some of our best workers have called "the usual thing;" distinctly mediocre work, such as may be seen in hundreds of suburban show-cases, and, lowest of all, the badly lighted, under-exposed and over-developed post-cards and small work found in the industrial quarters of our larger towns.

The complaint we have to make is that the workers in the lower grades appear to have no ambition to improve the quality of their photographs. It may be that this is due in some few cases to sheer lack of brains, a total inability to realize the badness of their own work, or to laziness, which prevents all hope of progress, but we believe that it is principally due to a mistaken idea that there is a great gulf between good and bad work which the ordinary man cannot bridge. This, it is needless to say, is absolutely erroneous. It may take years of work, and a considerable expenditure upon apparatus, to turn out first-class work, but any operator can make a beginning in improving his work tomorrow, and steadfastly keeping in view his ideal, which may be a modest one, find in a few months a difference in quality which will astonish him.

By way of encouraging the aspirant, we can assert with the greatest confidence that it involves no more labor and takes no more time to make a good negative than it does to make a poor one. As regards materials, the little photographer stands on a level with

the biggest men in the trade, for although there may be subtle differences in the quality of the various brands of plates and papers, they are all fit to use for first-class work. We must, therefore, warn him against imagining that his salvation depends upon discovering the one and only kind which will do good work. Thousands of photographers, amateur and professional, labor under the delusion that materials and not brains and industry are the source of success, and after years of useless vacillation find themselves where they started. The first essential step is to become thoroughly proficient in the working of one make of plate and one paper. It may be news to some of our readers, but it is a fact, that most of our great plate makers employ demonstrators who will gladly assist any user of their products to get the most out of them.

When we come to apparatus we touch on a point where the small man is at a distinct disadvantage, but this has been considerably reduced by the very general practice of enlarging, so that large and expensive cameras are no longer needed for the production of prints from whole-plate upwards. It is not, however, safe to assume that the possession of a good lens will ensure the production of good photographs. We know of studios, equipped with lenses by the best opticians, where the most execrable work is turned out, while some of the finest exhibition pictures have been made with lenses costing a few shillings. Still, it is desirable to have apparatus of as good quality as the financial position will allow, as it makes for easy working and good quality.

There is now the important question of setting up a standard of excellence to which it is hoped to attain, and here two pitfalls are to be avoided. One is the choice of a style which requires the greatest ability; the other is that of selecting poor commonplace productions. Excellent examples of the "usual thing" may be found among the

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

plate-makers' specimens, while there is a wealth of suggestion in the reproductions published in our little contemporary, the "Professional Photographer." These are selections from the current work of photographers throughout the country, and range in quality from good commonplace work to real gems of photography.

Artistic tastes without technical knowledge, or *vice versa*, will not lead to success, and the photographer who does not possess a modicum of both will find himself in the position of the man in the old story. This individual asked his priest to enlighten him on the respective merits of faith and good works. The priest gave him two skulls, and told him to get into a boat. "Now," said he, "your right-hand skull is 'faith,' and the left-hand one is 'works.' Try to row across the river with either of them alone." So it is in photography; one must use both skulls, art and technique, to do any good.

One great failing of indifferent photographers is their neglect of all that has been written for their benefit. It is to be feared that few of those to whom this article is addressed will see it, advertisement pages proving a greater attraction to many. In few small studios is a single text book to be found, and there is rarely any attempt to preserve any articles of particular interest which appear in the photographic press. Careful study of such a book as the "Watkins Manual," supplemented where it is possible by a series of lessons at one of the evening institutes, would help many an operator to rise from cheap midget work to a good-class studio. It should be remembered that it is never too late to learn; in the photographic classes all ages from 16 to 60 are represented.—*The British Journal of Photography*.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

Our Legal Department**An Easy Slip to Make**

Through a law suit which arose—and has only recently been decided—over the buying of a truck, I shall be able to show how a little slip in looking after one's self in the course of a business deal can have annoying and expensive consequences. The slip which figured in this case might have happened to anybody, and it would have taken somebody pretty much on guard to think of it in advance.

The defendant in this case wanted to buy a truck, but hesitated to do so at the time because of a rumor that the price was likely to decline. The defendant and the motor company's salesman haggled over this point for a long time, and finally the salesman told the prospective buyer that if he bought a truck then—this was in April—and the price declined before July 1st following, the company "would allow and remit to him the amount of the reduction in price." Upon the strength of this promise the buyer signed an order. The buyer was at the moment of signing in the same hurry that has prevented so many business men from reading papers before signing them, and also the salesman said what so many salesmen have so often said before in such situations, viz.: that the agreement merely contained what had been agreed to. So the order was signed without reading.

The fact was that the agreement contained no mention of the guarantee against price decline.

Some time later the truck came along and the company presented it at the buyer's place of business for delivery, at the same time producing the contract. This time the buyer

read it through, and noticing the absence of the guarantee against decline refused to accept delivery. The salesman then in order to satisfy him, wrote in the contract in pencil: "This 21-45 truck protected against any decline in price until July 1st." The buyer then made the cash payment he had agreed to make and signed the note which represented the balance of the purchase price.

On June 1st the price of the truck declined \$280. When the truck company attempted to collect on the note, the maker refused payment until he should be given a credit of \$280. The truck company refused this, on the ground that the salesman had no right to guarantee the price against decline, since all orders gotten and all arrangements made by salesmen had to be approved by an official of the company. As a matter of fact, the very form that this buyer signed contained a clause that "this contract is valid only when signed by an official of the ——— Co."

A law suit resulted, the truck company suing to collect the note. The case went through the lower court, where the buyer of the truck won, then up to the Appeal Court, where the truck company won, on the ground that the salesman had no right to bind the company with such a guarantee. Read from the decision:—

Defendant admitted that when plaintiff's agent produced the car on April 23rd and handed him the agreement, he read it and refused to sign the note until the agent had inserted in the agreement a provision intended to protect him against a reduction in the price of cars. The agreement had already been executed by Joseph P. Cope, an official of the company. It contained at the bottom the following: "This contract is valid only when signed by an official of the ——— Co." In the face of this provision, defendant procured the agent to make a material alteration in the contract. In the absence of proof of authority in the

agent to make the variation or plaintiff's ratification of the alteration, defendant cannot stand upon the contract as altered. When the agent presented to him a contract at variance with the contract as he understood it, it was his duty to refuse to accept the car and not to sign the note until and unless the alteration in the contract presented to her was made or ratified by an official of the company.

Now there you see how easy it is to slip up. I suppose not one layman out of a hundred would have remembered to insist upon the confirmation of the guarantee by some company official, or would have known that the clause requiring official confirmation of the written contract also required it for anything added to it in pencil afterward. And yet this little slip cost the buyer of the truck \$280 in addition to litigation expenses, which certainly amounted to as much more.

It would have been easy to refuse the guarantee until approved by the company, and with the truck waiting there for delivery I have no doubt the company would have approved it rather than lose the sale.

It is another phase of the advice I have so often tried to give through these articles, viz.: never to act in any important way upon a salesman's say-so unless you are absolutely certain that he has authority to do what he is about to do. How can you be absolutely certain? You can't be unless you get the company's O. K. to the salesman's act, *before* you have gone into it at all, or unless the salesman has done the same thing often before and the company has recognized and affirmed it.

(Copyright by Elton J. Buckley.)

✽

A carpenter sent to make some repairs in a private house entered the apartment of the lady of the house with his assistant, and began to work.

"Mary," said the mistress to her maid, "see that my jewel case is locked up at once."

The carpenter understood. He removed his watch and chain from his vest in a significant manner and handed them to his assistant.

"John," he said, "take these back to the shop. It seems that this house isn't safe."

Something *new* and *fine* from Haloid —

HALOID *Sepia Gravura*



HALOID
Sepia Gravura
is a new brand of
HALOID papers.
Sepia portraits,
genuine VanDyke
brown sepias that
bear the indelible
mark of quality are
easily and dependably obtained.

Interested photographers may secure samples by writing us on studio stationery.

Our own enthusiasm prompts this cordial invitation — TRY IT.

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street

CHICAGO OFFICE
68 W. Washington St.

Manufacturers exclusively of photo papers of quality

How to Handle Photographic Copy for Best Illustrative Effects

It might not please the more serious art photographers to suggest that it is possible to give camera studies the effect of original illustrations. He would contend that a photograph is not ashamed of its true identity. It is a photograph and quite proud of it. Nor does it ask to masquerade as anything else.

But it is a fact that many fine photographs lose much in their application to the needs of advertising because of inartistic handling. Justice is not done them. More than likely, the square print is set into an advertisement, with no retouching, no attempt at possible refinements.

This encourages sameness. Advertisers who might otherwise use photographs throughout a campaign, are fearful that individuality will be lacking.

Therefore photographers should, in reality, encourage the "photograph-doctor"; the artist who, without sacrificing any of the charm or the technique of the original, gives it a new aspect, and added advantage. Perhaps the most common fault is that of using the painfully squared-off print, embellished by no more than a printer's or engraver's edging rule.

And this unquestionably does bring similarity of layout. The photographic illustration can be usually handled in a wide variety of ingenious ways, to relieve this harsh composition, and emphasis can be placed upon certain desired portions.

Your art photographer will argue somewhat in this vein:

"The camera can give you all of the subtleties of an original painting, plus master realism. Why, then, condemn the advertising camera study, because it is a photograph? We are painting with a camera today."

It is thus observed that the photographer really does seek to secure the effects of the original painting. For even he will not contend that there is more art, more interest, in

a photograph than in an artist's idealization of his subject. It is art of another kind.

We have seen photographs used in advertising which were every bit as vital, as fine, as deep in their feeling, as an artist's canvas. But the photographer deliberately sought to echo this technique.

Giving variety to the use of the camera print in advertising is quite as essential as to seek for new techniques in the studios. It must be done and is being done with splendid results.

Admirable indeed are the effects obtained when wise and artistic silhouetting is attempted. This often gives odd, interesting forms to the illustration, reflecting the same thing in the drawn picture.

One of a series for the Hupmobile is ideal for the purposes of demonstration at this point in our story. A camera study of a quaint Dutch windmill on a canal is the feature in this instance.

This advertisement was at once pleasing, artistic and atmospheric. Many who have seen it thought the illustration was from an original painting. Processes of silhouetting and fitting-in of other prints have produced an exceptional page.

In its original form the photograph was the conventional square print, with sky detail. But it has been so treated, in silhouette, that it successfully vies with the best original by any artist. Note the highly pleasing composition, as the old mill "builds up," a little off-centre, and the small figures, in costume, in the lower left, give necessary balance. Yet it was comparatively simple to accomplish these improvements over a mere square half-tone. First the print is mounted. Then such detail as is not wanted, is "painted out" with Chinese white on the photograph—the sky eliminated, allowing the mill to stand stark against white background, and the elimination of other material at the base of the subject.

(Continued on page 597)

WOLLENSAK LENSES

for Every Professional Purpose



From Series IIIa negatives by C. H. Staunton

No. 5—Wide Angle and Banquet Work

This ad is one of the following series discussing suitable lenses for various phases of professional photography:

- (1) The answer to your lens problem
- (2) General studio work
- (3) General commercial work
- (4) Portraiture
- (5) Wide angle and banquet work
- (6) Home portraiture
- (7) Child photography
- (8) Soft focus effects
- (9) Enlarging
- (10) Resumé—studio lenses
- (11) Resumé—commercial lenses
- (12) Anastigmats

You will find it profitable to follow this series. If you wish advance information on any of the topics covered, write us.

JUST one year ago, we announced the Series IIIa Extreme Wide Angle $f12.5$ Lens. We believe that, since then, more Series IIIa lenses have been sold than any other lens of the wide angle type.

The reason for this popularity is the lens itself, its excellent performance and exceptionally moderate price. The Series IIIa gives good definition wide open, and anastigmat detail to the very corners at $f18$. It has ample covering power and will cover a plate a size larger than listed, when used at a small aperture.

The Series IIIa is available in sizes from 5×7 to 14×17 , and is a mighty wise selection for all wide angle and banquet work. We know of no greater lens value, dollar for dollar, than the Series IIIa.

Where a faster wide angle lens of anastigmat quality is desired, we recommend the Series III Velostigmat $f9.5$. Both lenses are described in our current catalog.

WOLLENSAK OPTICAL CO.

Rochester — New York

Makers of Distinctive Lenses that make Distinctive Pictures



Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

\$85⁰⁰ IN CASH FOR YOUR SNAPSHOTS!

Don't be bashful and don't be your own judge.
The picture you are holding back might
please others and win a prize.

COMPETITION OPEN TO EVERYBODY

1st Prize	. . . .	\$50.00
2nd "	. . . .	25.00
3rd "	. . . .	10.00

with the privilege of buying at \$5.00 each, other subjects,
if agreeable to the owner of the negative.

CLOSING DATE EXTENDED TO MAY 28, 1923

Make your pictures tell a story—human interest preferred

All pictures can be included except pure landscape, sea pictures, portraiture pure and simple, and still life—flowers, fruit, game, etc.

THE RULES

❑ No print smaller than 4x5 will be considered. If it is larger, we prefer to have it. The larger the figures, the better chance you will have.

❑ Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

❑ Don't send particulars as to how the prints were made; we want results only.

❑ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Competition."

❑ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become our property.

Address all packages **"COMPETITION"**

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

(Continued from page 594)

This postery effect is highly pleasing. It was only necessary for the engraver to "follow copy."

There are other methods, equally efficient. A tissue overlay can be placed on a photo print, with written instructions as to eliminations, vignetting, and routing. But it is far better to mount the print and to paint out with white. You then have an original which is an exact duplicate of the finished plate. It was wise to inject the element of life in the Hupmobile illustration, in the shape of the three smiling little girls at the bottom. And here again art enters into the treating of the print. While the lower portions of these figures are in absolute silhouette, they protrude elsewhere into the body of the main design.

This calls to mind the possibilities of patched subjects. Two photographs can be combined. If, in this case, the advertiser had not possessed a print embracing both scenic investiture and the human element, a separate print of the little Dutch girls could have been reduced or enlarged to proper size and pasted upon the windmill portion.

And no one would ever suspect that this clever combination of two photographs had been done. A professional can build up a subject from parts of many prints, so skillfully blending and retouching them that these segments do not disclose their true identity in the plate.

It is not contended that all photographic subjects should be silhouetted, touched up, tinkered with, for odd shapes and effects. Indeed, in a great many instances, the square or circular half-tone is necessary. To change them would be to disturb their artistic values.

Then again, sameness may be avoided and added interest given, by these possibilities in the art handling before the plates are made.

A series of photographic heads showing men's hats has been given the art touch through the employment of sketchy, charcoal vignetted backgrounds. It is really

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

ORDER FROM

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

HAMMER PLATES

meet all conditions of climate, temperature and color-values. Manufactured of purest chemicals and under the most rigid inspection, they are unsurpassed for detail, latitude of exposure, uniformity, reliability and all-round good qualities.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged

Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7½ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

startling what a difference this simple process makes. One way to achieve it is to paint or blow out, with air brush, all former background, substituting white. If the prints have been made on rough paper, the surface, now whitened, permits of the drawing in of the sketchy art backgrounds.

When a photograph of an object is silhouetted, some "ground" color should be left. The object should never "float in air," as it were. Thus, if a motor truck is reproduced, against white background, the artist should form a base shadow upon which the machine can stand. These bases of tint can be made very interesting in their form.

In a notable series of photographic illustrations, the Laundry-ette clothes washer demonstrates cleverly the possibilities of silhouetted prints, plus a judicious amount of art work, in combination. We will say that the original print was of a young housekeeper, at the machine, in her kitchen. Nearby, on a chair, stands a basket of clothes. The usual accessories of a kitchen interior tend to clutter up the picture. There is entirely too much in it.

This print is cut out with a pair of scissors, silhouetting the figure of the woman, the chair, the basket of clothes, and just a portion of the kitchen sink. Every other portion of the photograph is discarded.

This silhouetted photograph is mounted on drawing-paper, great care being taken not to have any edges curl up, or paste or glue show. But the illustrations look "cold," incomplete. First comes a painted-in gray distemper shadow, thrown by the figure against the white background. It serves the double purpose of "bringing her out in relief" and as a buffer for the white clothes in the basket. Now the white enamel of the sink, a gray on the print, is painted out, poster fashion, in white. Here and there, high-lights illumine and brighten the photograph. The result is an art-illustration, born of the camera yet possessing many of the virtues of an original painting—*Printers' Ink*.

Associated Photographic Clubs

A joint meeting of Sections 1 and 4 of the Associated Photographic Clubs was held in Spencer, Iowa, April 17th. It was a decided success, there being about 30 members of the two Clubs present. The morning meeting was held at The Medlar Studio and the afternoon talks and business section at the Spencer Commercial Club. Mr. F. A. Wright, of the Cost Finding Service Co., of Minneapolis, sent a business message on "The Cost Line." Mr. Peterson, of Algona, read the message to the Club. The big thing worth mentioning is that the Club voted unanimously to back the coming North Central Convention at Des Moines in September, and each member present paid his dues for this year. We heartily believe we will have the largest and best convention ever held in this section.

Mr. Arnold, of the Eastman Kodak Co., and Mr. Youngberg, of Sioux City, gave demonstrations at the morning session. In the afternoon talks were made by Lester Heyn, Omaha, Nebr., on "Frames As a Side-line"; Harry O. Baldwin, of Fort Dodge, on "Our Business"; Scott Anderson, of The Eastman Kodak Co., on "Advertising"; Mr. Avery, of Royal Mutual Life Ins. Co., on "Dignifying Your Profession," and President Voiland, of the North Central Association, also gave a short talk. Dinner at 6.30 at Hotel Tangney, and at 8.00 P. M. there were Round Table Talks at the Studio.

WINTON MEDLAR, *Host.*

✱

The New Goerz Wide-Angle Dagor

Anastigmat lenses, with a wide-angle, have been produced in the past in great quantities to fill a definite need for photography in situations where it is hard to secure proper working space. Some of these lenses are good and others are of mediocre quality. Their efficiency depends upon the relation of the covering power and definition to the focal length and effective aperture. In such a comparison, they will be found to differ widely.

The covering power of many of the wide-angle anastigmats is over rated. The useful angle of field, *i. e.*, the available circle of definition, is often much smaller than stated. This depends, of course, on what is called standard definition for the edges and center of the field. One can hardly compare the performance of the wide-angle aplanat or rapid rectilinear types of wide-angle with the precise definition of the anastigmat.

A very important point affecting the usefulness of a wide-angle lens is its potential speed. The larger the aperture, the less the exposure, a very obvious advantage where light is lacking, as in dimly lighted interiors, etc. Of course, a certain amount of stopping down may be necessary in order to make a sharp image of all the objects from the near point to the most distant one. No further stopping down should be done than that necessary to give the proper depth of field. The

Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Michelangelo</i>	<i>Morland</i>	<i>Raeburn</i>
<i>Botticelli</i>	<i>Romney</i>	<i>Jan Steen</i>
<i>Constable</i>	<i>Raphael</i>	<i>Rembrandt</i>
<i>Del Sarto</i>	<i>DeHooch &</i>	<i>Teniers</i>
<i>Hogarth</i>	<i>Vermeer</i>	<i>Meissonier</i>

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

facility of focusing at a large aperture, so as to be able to see the picture area on the ground-glass, is one that cannot be overlooked, as the diaphragm can be closed down after the focusing is completed.

An anastigmat of this type is announced by the C. P. Goerz American Optical Company, New York, and will soon be available for the market. It will be known as the wide-angle Dagor f9 and will be made in several sizes.

The regular Goerz Dagor has a speed of f6.8, as is well-known, and its useful field is 70 degrees at full opening. When stopped down it covers a larger field of 90 degrees. The special Goerz wide-angle lens, known as the Hypergon, covers the enormous angle of 140 degrees when stopped down to f22. It will be seen that the new lens takes its place in covering power between these two older types.

A wide-angle Dagor has a useful angle of 80 degrees at f9, which angle will increase to 100 degrees if the lens is stopped down. It should be noticed that the angle includes only the really useful and sharply defined field, and does not indicate the extreme light circle of the lens.

A word of explanation regarding angles of view of lenses may not be amiss here. The angle of available definition in any lens description necessarily must correspond to the diagonal of the largest size plate which can be inscribed in this circle. Comparisons can thus be made with other lenses when this angle of available definition is known, but it must always be remembered that the angle of a photograph or negative is really measured along the horizontal base of the plate or ground-glass. This angle can never be as great as the angle measured on the plate diagonal. With this in mind, figuring of angles of view from tables is made consistent with manufacturers' descriptions.

❧

Early Photographers an' Them o' T'day

When we recall how we used t' have t' wait fer a sun-shiny day before we could git a photergraph struck, an' then think o' all ther doin' with th' camera these days, we begin t' realize what awful strides photography has took. Th' first photographer we knowed had long stringy hair, a Windsor tie, a glossy diagonal Prince Albert, no cuffs, a fluctuatin' Adam's apple, bushy eyebrows, an' smelled like collodion. His shop wuz called an art studio an' his sign had a picture of a artist's palette on it.

We kin remember how he posed us fer our first cabinet photograph. Th' background showed an Italian castle an' a lake full o' swans nearly as big as th' castle. Then in front wuz a fancy balustrade.

We stood in front o' th' balustrade facin' th' camera, wearin' a plug hat, bell-bottomed trousers, a cane an' other things, with an iron pritch



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

clutchin' us at th' base o' th' skull. We wuz told t' look intently at a picture o' Pharaoh's Horses some forty feet away. We must have stood some hours, but th' pritch took much of our weight off our feet. This pritch wuz a villainous-lookin' affair an' must have come down from th' ole Spanish Inquisition days. It had a number o' big set screws an' wuz adjustable like a music rack an' could be let out t' fit a fat intellectual giant or a small run-down mother. Also it could be lowered t' hold a child in place. When applied t' th' back o' th' neck it gave one th' expression o' tryin' t' locate a airplane.

Th' ole-time photographer wuz strong fer crossed legs, akimbo arms, full fronts, iron lapels, tin cravats, an' ever'-thing jest so. He wouldn't shoot till ever'-thing wuz rigid an' favorable. If a customer had a hair lip, or a wend on th' neck, he made it th' principal point o' interest in his photergraph. If th' forehead wuz inclined t' buldge he'd powder it an' feature it. If a chin retreated he'd pry it out an' take an interior o' th' nose. If a customer wanted t' be took so his watch charm an' alligator shoes would show he'd lean him agin a little column an' pritch him in position like a lamp-post on th' stage. Then he'd throw one leg stiffly across th' other, an' then one foot would show twice as big as th' other one in th' picture, an' leave th' victim lookin' like he wuz waitin' fer somebuddy t' shoot a cigar out o' his mouth. It's no wonder all th' ole-time folks,



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.

317 C East 34th Street

New York City

21-34

ancestors an' such, that we run across in ole photergraph albums allus look like they wuz wanted somewheres in Minnesota fer murderin' a whole family.

Th' modern photographer kin make us look any way we want t' look. He removes goiters, superfluous hair, warts an' wrinkles. He fills out necks an' busts, an' sandpapers elbows. If you want t' look like a great writer th' modern photographer kin fix it fer you by posin' you with your left cheek reclinin' lazily in your hand, mussin' your hair an' tie a little, an' screwin' your face in such a way that you'll look fierce an' brainy.—ABE MARTIN in *Saturday Evening Post*.

✽

Henry Allen Wilson, Secretary of the New England Anti-Tobacco League, said in an address in Portland:

"Carefully compiled statistics show us that for every cigar a man smokes he shortens his life three days, while with every cigarette he shortens his life a week."

At this point a prominent Portland physician rose in the rear of the hall.

"Are these statistics absolutely accurate?" he asked.

"Absolutely, sir," said Secretary Wilson. "Why?"

"Because it's rather important," explained the physician. "You see, if your statistics are accurate, I've been dead over 300 years."—*Detroit Free Press*.

HIGGINS'

PHOTO MOUNTER PASTE

At Dealers' Generally



THE KIND YOU ARE SURE TO USE WITH CONTINUOUS SATISFACTION

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

PHOTOGRAPHER WANTED—Man to retouch and print, also to operate when necessary. We have a well-established business, doing a good class of portraiture in a new modern studio. Will pay salary and bonus to right party; city of 10,000. Send photo of self, also samples of work; state experience and salary expected. Photographs will be returned. Everard L. Johnson, Patchogue, L. I., New York.

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

WANTED—Home-portrait and all-around operator and workman. Send samples of work; photo of self; where experience was gained; state salary expected. Gay's Art Galleries, Fall River, Mass.

SALESMAN WANTED—Photographic salesman, selling direct to photographers, to cover Southern territory. Can live in the South. Address Box 1047, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Photographer wishes position. Studio or amateur work; thoroughly experienced in all branches. Address Box 1050, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Young man with about three years' experience in general photographic work desires position as assistant in portrait studio. No retouching. Address Box No. 1049, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Wanted position as ticket agent. Can furnish best of reference. O. S. Brown, 85 St. Philip Street, Charleston, S. C.

POSITION WANTED—Operator and finisher, both commercial and portrait, desires position with first-class studio. Fair retoucher; seven years' experience; age, 25. Prefer to locate west of Pittsburgh. Address R. von Steinen, 1011 Locust St., Philadelphia, Pa.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—One of the best studios for sale in a city of 35,000, with about 50,000 to draw from. Place pays \$4,000 a year net. Ideal place for man and wife. Address—Box 373, Cumberland, Md.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Beattie Hollywood Flood Light, \$95; cost \$145; almost new. Selling only because I am out of the photographic business. Indispensable to first-class studios. J. L. Parker, 2933 W. Avenue 37, Los Angeles, Calif.

WANTED—Cassel's Photographic Encyclopedia in good condition. State price and condition. Robert John, 229 West 28th St., New York City.

KODAK FINISHERS—You will soon be needing delivery envelopes for the coming season. We can save you oodles of money if you will order your supply now through Our Mill Printed Service. If you are in a rush now for pockets, we have a million all printed up in Our Stock Special Service ready for immediate delivery. Our copyrighted designs are trade pullers. Send for samples and literature. The Art Press, Adrian, Mich., U. S. A.

ESTABLISHED 1864

The PHOTOGRAPHIC JOURNAL OF AMERICA (Formerly Wilson's Photographic Magazine)

For the Advanced and
Scientific Photographer

The Standard Photographic
Magazine of America
for the past 60 years.

\$2.00 PER YEAR 20 CENTS A COPY
Foreign Postage, 50 cents extra.

SAMPLE COPY
FOR A DIME

FRANK V. CHAMBERS, Publisher
636 S. Franklin Square - Philadelphia

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- No. 1 Modern Lenses (1899)
- 3 Hand-Camera Work
- 6 Orthochromatic Photography
- 7 Platinotype Process
- 8 Photography at Home
- 11 Developers and Development
- 13 Photographing Flowers, etc.
- 14 Street Photography
- 15 Intensification and Reduction
- 18 Chemical Notions for Photographers
- 21 Albumen and Plain Paper Printing
- 23 Photographic Manipulations
- 26 Telephotography
- 31 Photographing at Night
- 33 The Dark-Room
- 37 Film Photography
- 40 Platinotype Modifications
- 45 More About Orthochromatic Photography
- 74 Intensifying and Reducing Negatives
- 76 The Hand Camera
- 78 Printing Papers
- 83 Coloring Lantern Slides
- 85 Photography by Flashlight

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

AS WE HEARD IT

Roy Hill has just completed extensive remodeling to his studio in Gooding, Idaho.

Joe Shaw, formerly of Kansas City, Mo., is making preparations to open a studio in Morse, Wis.

H. E. Charrey is putting the finishing touches to his new studio in the Carson Building, Compton, Cal.

J. Browning, Reinbeck, Iowa, has sold his studio to Charles Brooks, of Grinnell, Iowa, and moved to Salina, Kans.

The Misses Parker-King, formerly of Wilmington, Ohio, have opened an attractive studio in Middletown, Ohio.

Baugh's new studio, Independence, Iowa, is now open for business, having been completely redecorated and new equipment installed.

Leigh G. Sterrett has entered into partnership with Leonard G. Bauman, proprietor of the Bauman Studio, Burlington, Iowa.

Townsend and Bickoff, Inc., Hot Springs, Va. Capital \$50,000, incorporated with Wm. H. Townsend, president, and E. A. Seesler, secretary.

J. H. Pierce, of Minneapolis, has purchased the P. J. Nelson Studio in Anoka, Minn. Mr. Nelson retires after conducting the business for thirty years.

On June 1st Nels Hokenstrom, Chippewa Falls, Wis., will open a home portrait studio in his new residence. He sold his old studio to Carl Linden.

On April 24th Arthur S. Buckley, a life long resident of Niagara Falls, Ont., died suddenly at his home from heart disease. Mr. Buckley was 50 years of age.

The 1923 Summer Meeting of the Northern Indiana Photographers' Club will be held at Lake Manitou, on June 24th, as a result of a conference of officers held in South Bend, Ind.

Winsor W. Wallace has opened a studio in Charlestown, W. Va., which will be known as the De Luxe Studio. Mr. Wallace will specialize in high-grade portraiture and commercial work.

Amos Reed recently purchased the Iris Studio, Wichita, Kans., from W. W. Lehmann and is now open for business. Mr. Reed is the son of Fred H. Reed, of the Reed-Pottenger Studios, Wichita.

The Professional Photographers' Society of Buffalo, held their annual meeting at the studio of Howard D. Beach. Officers were elected as follows: President, Frank H. Beamer; Secretary-Treasurer, Erwin J. Koeppe; Executive Committee, Howard D. Beach, Robert R. McGeorge and Joseph J. Hubert.

The photographers of Sterling, Morrison, Polo and Dixon met recently in Sterling, Ill., and made arrangements for the establishment of a branch association of the International Photographers' Association. They will meet each month. The next meeting will be held in Sterling, in May, at which time officers will be elected.

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions
have been sold as high as **\$100.00**.
It has been reprinted in a limited
edition of only 1000 copies. *Will
you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS
636 Franklin Square, Philadelphia

A NEW BOOK

THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written
on work with the Air Brush, especially as applied
to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as
one of the most expert workers with the Air
Brush in this country, and the series of 32 illus-
trated lessons, which forms a considerable portion
of the book, is the most detailed and carefully
worked out course of instruction that could be
imagined. With the help of this book any photog-
rapher can learn to use the Air Brush.

In addition to the comprehensive series of
lessons, there are seven chapters on coloring with
the Air Brush, a very valuable addition to the
book, and something not heretofore found in
print.

FRANK V. CHAMBERS
636 S. Franklin Square Philadelphia



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY IN A BINDER, handy for reference

THE only Magazine Binder ever invented that will quickly and se-
curely bind each issue as published and bind one magazine or a
complete file without in the slightest manner mutilating same,
such as punching a hole in the magazine, gluing, lacing, or in some
manner attaching something to it. No strings, clamps, springs or locks
used. Retains at all times the appearance of a neat and substantially
bound book and the magazines are just as substantially bound as a
regularly bound book no matter whether there is only one magazine
in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can
use it correctly. Every Binder is thoroughly examined before shipment
and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble
the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins,
holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they
have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XXXII, No. 823

Wednesday, May 16, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	611
The Stage is My Studio (S. Hartmann) } Illustrated by Francis Bruguiere }	612
Getting Co-Operation (C. H. Claudy)	618
Association News	620
Convention Report of the P. P. S. of New York	621
Prize Competition	628
As We Heard It	634
Classified Advertising	635

Editorial Notes

The Defender Photo-Supply Company, Inc., Rochester, N. Y., are issuing a series of eight booklets, to be sent to portrait photographers in the United States and Canada. Each of the booklets describes a surface of Professional Defender paper. The frontispiece of No. 1 is on Professional Defender Veltex Double Weight paper; that of No. 2 will be on Professional Defender Buff Platinum matte. Readers of the BULLETIN OF PHOTOGRAPHY, who have not received a copy of No. 1 Booklet, can obtain one on application to the Defender Company, and the remaining seven of the series will also be sent. Applicants are requested to mention the name of their dealers when writing the Defender Company.

The Veltex Double Weight print illustrating No. 1 Booklet is a beautiful print, embodying the finest photographic qualities in the scale of tone renderings. Nothing richer or more pleasing in the way of portrait printing could be desired than this specimen of artistic work. The booklets are the subject of a direct mail campaign which will conclude in the late fall.

✽

Sutcliffe, the veteran Yorkshire (England) photographer, who for many years has written a readable photographic column in the *Weekly Post* of the county of broad acres, has succumbed to the lure of the scare head. One of his recent articles is entitled "On Photographing the Soul," "Your Fear of the Camera." Sutcliffe, if we read him aright, is in doubt whether he or anybody else has a soul, so, of course, he cannot tell us how to photograph that which he assumes to be non-existent. This candid agnosticism is in refreshing contrast to the pitiful vaporings of Sutcliffe's fellow author, Doyle, who affects to know more about the Infinite Mind than anybody else who ever lived.

✽

Coming down to earth from all this mental foginess, Sutcliffe has some interesting

remarks on camera shyness, camera consciousness, on the part of sitters. In many minds the photographer is still placed in the same category as the dentist, as a being to be dreaded, and Sutcliffe is properly sympathetic of the difficulties of his brother camera workers in this regard. The man who makes money out of photographing babies and women deserves all he gets. In our observation, a good studio manner is to a photographer what a genial manner is to a doctor—an immensely valuable asset. Sutcliffe will recall the late W. J. Byrne, of Richmond, who made a great fortune of fashionable photography among aristocratic women and babies. Byrne was originally a barber.

✱

Not for the first time do we read of the proximity of collodion to heat causing death, so we insert this item by way of warning to photographers, and they are many, who still have collodion on their premises. Jules Gaillard, a Paris photographer, was recently fined 100 francs for involuntary homicide. He admitted placing a large supply of collodion near an unprotected radiator. The explosion that followed wrecked the studio, a fire broke out, death and injury resulted. The fine was imposed upon the son of the dead man—a curiosity of French law, indeed. And, by the way, celluloid film is as dangerous in its way as collodion—so forewarned is forearmed.

✱

J. R. Freuler, as President of the Vitalux Cinema Company, will be welcomed back into a field from which he has long been missed. Mr. Freuler was a pioneer motion picture man and was head of the Mutual Film Corporation—a vast but reputable organization which never provoked Federal or popular disapproval. They made good clean movies. Now Mr. Freuler has transferred his activities to the manufacture of motion picture cameras and projectors for professional (*i. e.*, non-theatrical) use. This branch of photography is growing all over

the world. There will, we think, be projectors in homes as generally as we now see phonographs and radio apparatus.

✱

And a new race of “amateur” photographers will appear, namely, those who take movies for, as Mr. Freuler puts it, the home, the business institution, of travel, sports, weddings—in fact, the movie camera will be pointed at everything upon which the ordinary hand camera has been focused for the past thirty or forty years. This is as much an inevitable development of photography as any that have preceded it since the year 1839. And as we pointed out a few weeks ago, your movie camera can also on occasion be turned into a “still camera.”

✱

The Stage is My Studio

SADAKICHI HARTMANN

Theatrical photography has changed. At least, it seems so, when we look at reproductions of recent plays, of successes of Broadway and the Great White Way, as well as of all the various theatres that pretend to carry out the modern artistic tendency. The illustrations that accompany this article look a trifle eccentric; they are more impressionistic than realistic. They surely look different to those of twenty-five years ago.

But it is not the photographic manipulation that has changed. The process of taking a stage setting, a scene or ensemble, is very much the same as it was in the time of the Byron Studio, which, twenty years ago, was considered to be one of the most reliable and efficient photographic firms for theatrical photography. It was Byron, a jovial and whole-souled Britisher, who first used the slogan “the stage is my studio,” which now applies to Francis Bruguiere better than anybody else in the profession.

Bruguiere is only a recent addition to Fifth Avenue. He hails from San Francisco, where he had a high priced

studio for legitimate portrait work. He belonged to the tonal school with a slight leaning toward the Secession movement. When he came to New York a few years ago, I wondered how he would make good in this new and intricate branch of the profession. But he seems to have things pretty much his own way, which, no doubt, is due to his broad education and literary inclinations. He understands at one glance what the manager wants and what the author meant by this or that particular effect, and without any desire to push his own personality to the foreground, he takes the scene as well as the photographic medium permits. A photograph of this kind can be nothing but an illustration and a record. That he uses, with preference, a soft focus lens does not seem to interfere with the productions he is asked to take; on the contrary, some of the producers demand and favor so-called artistic effects. He enlarges from 5 x 7's to any size desired and delivers his orders almost exclusively as glossy prints without any mounting whatsoever. It is a very matter-of-fact proposition with him. "There is no use trying to be artistic," he argues, "you have to take what is offered. The facts are there. There is no getting around them. All one can do is to render them intelligently. If a scene happens to be artistic, well, the photograph should show that quality. If, on the other hand, the scene is ordinary, clap trap, one can represent it only just as it is." Looking at the Bruguiere prints, I wonder whether these stage settings are really more artistic than those of former years. They are different, that is certain. But what does this difference consist of?

In recent years, after much talk of advanced pictorial ideas, the stage managers, or rather the directors as they now call them, and who in many instances are also the designers of the settings, have come to their own. They are considered so important to up-to-date production that their names, like true artist, is mentioned on the program with each scene. They are all experimenters with light effects, and strive

for, what one may term, a simplification of scenery, or rather to give scenery a novel and startling effect without using too much elaborate detail. Box settings are avoided as much as possible these days. Curtains and queer lighting cover a lot of sins. There is a decided tendency toward a certain flatness of impression, *i. e.*, a large percentage of recent successful settings do not extend deeply into the stage. They are built astonishingly near to the proscenium. Nearly all the settings we reproduce show a lack of depth. This is particularly noticeable in Shaw's "Back to Methuselah;" Clare Eames in "Swords" and "The Czarina."

This, no doubt, makes the effect more pictorial. It is more like a scene painted on a huge canvas, and this peculiarity may be a decided advantage to the photographer. He has to deal less with perspective and receding values, he can treat it like a finished picture and concentrate more easily on the most important phase or incident of the scene.

I am not in the position to state that the theatrical photography of today has become less strenuous, but I am certain that it is a good deal simpler. Byron carried a wagon load of photographic paraphernalia. He used a stand twelve feet high to get a full view of the stage, and to be able to display in his pictures a stretch of the foreground. Bruguiere's prints show no foreground to speak of, and simply for the reason that the settings are not deep enough to have any pronounced foreground. Byron was a magician with "continual artificial lights, fed by magnesium powder of his own preparation," and he ordered his assistants all over the stage and auditorium, placing one man in the flies, another in a proscenium box, a third quite near the principal actor, and so on until he had finished his light composition in his mind's eye. Bruguiere in most cases uses no flashlights and works without any assistant. He is able to do this, as the lighting in most theatres is so perfected and so plentiful in quantity, that he can rely almost entirely on the light fur-



"The Czarina"

Photo by Francis Bruguiere



"He Who Gets Slapped" (Theatre Guild)

Photo by Francis Bruguiere

nished with an occasional help of the house electrician. Furthermore, he does not try to concentrate, for instance, a special streak of light on one particular member of the cast. He does not go in for any composition of his own. He leaves that to Mr. Jones or Simonson. The falsity of lighting cannot be overcome. A stage picture is a stage picture, and can be nothing else. He admits, though, that there are some tricks in his method, special devices which control a too wilful expansion of light, as far as his camera is concerned. But he does not meddle with the essentials of the stage representation.

For this reason, we cannot criticise the accompanying prints as original photographic compositions, but we can criticise the selection of the viewpoint and the handling of the principal point of interest.

The "Czarina" print is an excellent rendering of a half-oval shaped stage interior. The chiaroscuro scheme showing only the lower part of the stage lighted and the concentration, like a blaze of high-lights, on the toilet table is particularly good. The lighting looks natural as if coming through the window. The empty right side of the stage has just enough detail to balance the three strong accents on the right. For a setting without figures, the picture holds its interest extremely well.

The scene from "Back to Methuselah" is a decorative fragment, lighted as it seems from everywhere, double lighting and lighting from above, but not from the footlights. The background is merely a bit of up-to-date scene painting, done in strong contrast for the sole purpose of being flooded with light. Decided shadows as seen in this picture are a rarity even today, when there is a tendency toward more accurate and natural lighting. Also in this picture the various sources of light battle against each other, but it is no longer a chaos of conflicts. The studio device of double lighting, despite its crude application, holds its own. The figures actually throw shadows that are not contradictory to all resemblance of truth.

The Simonson set of "He Who Gets Slapped" may be theatrically interesting (notice how the use of a backdrop has been avoided) but it is too intimate to mean anything unless one has seen the play. I do not think that pictures of this sort make good advertisements. It shows an ensemble, the entire cast or the participants of one act, but nothing further than that.

The tight rope performer of the "Greenwich Village Follies" differs in that respect. Although the situation is not self-explanatory, it arouses our curiosity as to what it may convey. The way the four figures have been handled with equal clearness is quite a clever stunt. How was it done? Well, the



"Back to Methuselah"

Photo by
Francis Bruguiere

photographer did not disclose any secret to me. He merely smiled, "from a great distance" and that is probably the solution of the problem. A very sharp and precise lens, taking the figures from a distance on the plane and triangular relation as a head and two hands should be taken in a portrait. Outside of this, there is nothing particularly noteworthy about this print.

**"Greenwich Village Follies"**Photo by
Francis Bruguiere

The group from "Swords" is very poor. The photographer forgot to darken the upper part of the scene which is one of the helpful devices in most of his work. Why the railing is so rickety and unsubstantial looking is a mystery. Still worse is the grouping of the supers. It reminds one of the days when Booth went starring "in the provinces." But this is not the fault of the photographer. The photographer, how-

ever, is to blame when he has a chance to take the leading actress and gets no better result than the one showing her going downstairs, her hand resting on the same rickety property railing. The opportunity offered a real chance for composition and character interpretation, but nothing of the sort is noticeable. It is done slipshod, no doubt, in a hurry.

The actual placing of the figure, the madonna painting and the staircase, is satis-

**Clare Eames in "Swords"**Photo by
Francis Bruguiere**"Swords"**

Photo by Francis Bruguiere

factory enough as far as the division of the space is concerned, but the figure is lifeless, even clumsy in the lower part. If the actress alone were seen in light with strong shadows, and if the staircase, the upper part of the picture and along the right margin were made darker (either by arrangement during exposure, by printing or retouching) the print would gain considerably, pictorially.

But I forget that Bruguiere does not believe in retouching. "Why retouch," he asks, "if there is a way of softening the image without it? Use rodinal, that would



"The Cloister" (Theatre Guild)

Photo by Francis Bruguiere



"The Hairy Ape"

Photo by Francis Bruguiere

do it. Eugene, instructor of photography at Dresden, uses it. Most photographers laugh at the idea. Because it is a slow developer? Why, time, a quarter of an hour cannot mean so much to anybody. All I know is that there is something in the slow precipitation of the image which makes it softer and perhaps, at the same time, more contrasty." At all events, it seems to work well with his theatrical work. That is all that I can say about it.

The Theatre Guild apparently also adheres to *make believe* settings. The setting in "The Cloister" is realistic enough, but surely it loses by being deprived of any suggestion of a ceiling. The photographer seized upon the simplicity of architectural forms and treated the scene very much like a decorative panel. The concentration of light on the two figures is accomplished with good judgment.

O'Neil's first act of "The Hairy Ape," the deck of an ocean steamer, is about the simplest setting that I ever ran across. Nothing but a blank backdrop, a railing, a huge stretch of canvas painted in two colors for chimney stack and a cardboard excursion into abstract form to the left. And yet the scene is convincing, even expressive of a mood and an atmospheric condition. More detail would not help it. It is all in the dramatic situation and the lighting, which gives a good stage view of the heroine of the play. The photographer's part in such a case is *nil*. All he can do is to time himself correctly and to squeeze the bulb.

The principal thing is, after all, to make a good reliable record that clearly tells its story and is technically satisfactory, and this Bruguere endeavors to do, adding to it a certain artistic refinement that enhances its value to the more critical and fastidious mind.

The number of engagements Bruguere has covered, dress rehearsals and first night productions, in the past few years is astonishing. A large percentage of the more advanced and literary plays, with their original cast, scenery and costumes has been

duly recorded by him. It is an interesting assembly that is certain of a steady increase. It will add considerably to the pictorial history of our stage, and it is Bruguere's merit that he tells these events in an expressive and artistic manner far beyond the average of photographic records.

✱

Getting Co-Operation

C. H. CLAUDY

All photographers know that the greater the coöperation between sitter and photographer, the better the picture is going to be. The sitter who is nervous, ill at ease, unhappy, does not make a good subject. The sitter who feels he is being "operated on" is stiff and unhappy in appearance. The sitter who *looks* natural must *feel* natural. The sitter who enjoys having her portrait made is a joy to picture.

Coöperation is furthered by careful explanations of why this and that is done; it is hindered by didactic commands which, no matter how reasonable they actually are, appear meaningless to the sitter who does not understand them.

A very stout woman, let us suppose, has difficulty in getting a good picture. Some one tells her to go to Jones, because he is good with "difficult" sitters. Jones gets hold of the stout person before she comes into the studio for her sitting and suggests to her that lines have a good deal to do with appearance. He suggests that a deep V gown is productive of longer lines than a high neck or a square neck. He shoos her off the idea of a light fluffy dress and persuades her into a dark velvet, satin, brocade or other heavy material. If she insists on being sleeveless, he does not permit her to turn a large arm toward the instrument. He eliminates the short string of beads or pearls and gets her to wear a long one in its place . . . more long lines. If, like many stout ladies she has a rather short or pudgy neck, he suggests it will look better without the band or fancy collar. If she wears glasses, he puts them on the end of a long light-colored ribbon, which drapes well to a long

line. He suggests long black or dark gloves as a cure for a fat forearm . . . although he doesn't put it that way. If she is one of those stout people who corset themselves within an inch of their chin in order to get a waist, he suggests a "bust" portrait, by which he means head and shoulders only, and persuades her that her corset will be better in the dressing room . . . in other words, he gets her help in moulding her figure temporarily the way it will look the best in the portrait.

He will do this more easily if he will take the trouble to explain exactly the reason why of every move. All good photographers know these tricks, but the general public does not know them. It is infinitely easier to get a customer to do what you want if she understands why you want it, than it is if she thinks you aimless in your requests.

Your reputation as a handler of "difficult" people will grow as you explain *why* you do *what* you do.

No very thin woman likes being thin. But many such don't understand that merely acting as if she were different won't make her look different. If a very slender girl insists on wearing a clinging gown which accentuates the fact that it's not more than an inch or so between her sides, tell her about the mistake. Ask her to take off the dark heavy gown and put on a fluffy-ruffles sort of dress. Use a lot of chiffon. Have her wear a fur neck piece. Tell her to put a velvet band about her neck and a short string of beads. Insist on sitting poses. Tell her why. She knows she isn't fat. You won't hurt her feelings by letting her know it. Of course, you don't say to her, "Miss Smith, you are so painfully thin that you look like a bean pole; we must cover up your obvious points with drapery."

But you can suggest, "Miss Smith, a standing pose will probably accentuate your slender lines. . . . I would much prefer to picture them without emphasis. Won't you sit here and let me try a head and shoulders? Isn't this a pretty piece of stuff? It's a new crepe chiffon, and it does

draped most softly and gently. There . . . now it's quite perfect, except your pretty beads . . . they hang a little too low for the lines of that chiffon. May I shorten them just a little by pulling them up? That's it!"

Just facts, tactfully presented and you get Miss Smith's coöperation.

Did you ever have a chap come in to be pictured dressed in a loud checked suit and know it was going to look like a checker-board? What did you do?

Made it, probably, and hated yourself. Why not "Mr. Brown, who is your tailor? That suit fits beautifully. But I am afraid it won't photograph as well as it looks . . . checks become so exaggerated in a picture. Suppose I made just a head this way, and then make a three-quarter with your overcoat and hat on?"

If a man comes in with a red striped shirt, a green tie, a blue hat, rosy cheeks and wants to show his whole outfit, tell him the color combination will not make a good picture. It isn't your fault . . . you didn't make the law of photography. You didn't provide that red takes black, and green dark, while blue appears light or white. Don't be afraid to explain why you want him differently dressed. What you know about the way to dress and pose is part of your stock in trade . . . display it. Your success is based on these simple elementary things; make your customer understand that you *know* your business.

The more you tell a customer *why* you do this and that, the more apt they are to coöperate with you and the less likely you are to antagonize them by making them wear something or take some pose they haven't fancied before.

Be tactful, put it gentle, but put it truthfully. Lay your cards on the table . . . and your customers will rally to you as they never do to the man who antagonizes them by ordering this and that without explaining, and so seems to them wilful, capricious and difficult to work with.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

41st Annual Convention Photographers' Association — of America —

Convention Hall, Washington, D. C.,
July 16th to 21st, 1923

Right NOW, while you have it in mind, turn up your calendar to July and red-ink the week of July 16th. No matter what else you do this summer, as a progressive photographer, you owe it to yourself and your patronage to come to the National.

To Yourself, the renewal of old acquaintances among the Profession (they'll all be there), the attractive exhibits displaying the latest in equipment and accessories, the instructive talks and lectures by men who KNOW, and the exhibit of modern Portraiture are features of the year's progress that cannot be obtained elsewhere FLY to the National.

To your Patronage, the last word in photographic styles and mounts, Studio arrangements and methods, are expected as a natural sequence to the annual Convention. As an asset, the prestige of attendance maintains the high standard which attracts exclusive business in your locality. TAKE-A-TRAIN to the National.

Aside from the Convention, Washington offers, as no other city in the country, a multitude of interesting places to visit; consequently, a portion of the time will be devoted to a Sight-seeing trip of the principal Government Buildings, Lincoln Memorial, the picturesque Mall and Potomac Park. (We don't need to mention the Monument, you can't get away from it.)

What person does not consider it worth the trip? MOTOR to the National.

The early application of Exhibitors for Space indicates a healthy business condition. Evidently they each have a 1923 Specialty to "put across" and know that their best opportunity of the year will be where the crowd is the thickest. 33,000 square feet of floor space may sound big— $\frac{3}{4}$ of an acre—but before all is allotted, we will wish for the full acre. More than one photographer has attributed his success to attending Conventions, as it keeps them up-to-date. Can you afford to miss it? HIKE to the National.

With these facts before you, take another look at that calendar, be sure the date is checked off, then make a resolution to GO TO THE NATIONAL, no matter HOW you get there.

Motorists—Attention

What do you say to organizing Motor Clubs to make the trip to Washington in July? This Office is prepared to furnish route maps and guides from any part of the country to individual members or to Clubs, to assist them in taking the best routes to the Capitol. Guides give detailed touring information with speedometer readings to locate critical points and turns. This service has been secured through the cour-

tesy of the National Motorists' Association, without obligation to P. A. of A. members, and should provide the open door to an easy trip. A beautifully situated Tourists' Camp awaits those who wish to take advantage of it.

Advise the Secretary of your plans and he will proceed with the Club organization work.

Hotels

With still a couple to be heard from, the following Hotels are prepared to make reservations and grant a special rate to P. A. of A. members and their families. No time like the present to reserve a room, for Washington Hotels are decidedly busy in the summer months accommodating visitors and conventions.

Headquarters—Hotel Washington

The Arlington Hotel
The Burlington Hotel
The Continental Hotel
Franklin Square Hotel
The Harrington Hotel
The Lee House
The New Ebbitt Hotel.
The Powhatan Hotel
The Raleigh Hotel

Winona School

July 30th—Aug. 25th

Like a stone rolling down hill, gathering momentum as it goes, so are the plans for the School forging ahead, and registrations are steadily increasing.

Lincoln appreciated the value of an education or he would never have walked twenty miles after a hard day's work to borrow books on Law. A glance at our files shows men are still willing to make the sacrifice of a long trip to acquire knowledge. Of special note are registrations from Canada, Maine, North Carolina, South Dakota, Colorado and Texas, with a generous scattering in between. These students are anxious to avail themselves of the School. Will it pay you to delay registering? Think

it over. \$10.00 to the Secretary insures registration; \$40.00 balance of tuition is payable at the School.

[Read what Mr. Rossie of Regina, Canada, has to say about the Winona School. He was a student there last year and he ought to know.—ED. BULLETIN OF PHOTOGRAPHY.]

"Received your magazine regularly for some years and think you must have seen Dr. Coué while in the States, as the BULLETIN is living up to his preaching.

"Notice considerable about the School at Winona. I was a pupil there last year and believe the students are to have an exhibit at Washington. Sincerely hope they will excel themselves for Mr. Will Towles sure used skill and patience. I for one intend to show the results of Mr. Towles' tuition, and feel if the rest of the class do the same, Mr. Towles will be grateful.

"Sincerely "E. ROSSIE."

✱

Report of the 18th Annual Convention of the P. P. S. of New York

Eighteenth Annual Convention, P. P. S. of N. Y., held in English Room, Hotel Utica, Utica, N. Y., April 17-18-19, 1923.

Convention called to order by President Carl K. Frey, with about fifty members present.

President Frey introduced Mr. Henry D. Williams, Corporation Counsel of Utica, who, in a few well chosen words, welcomed the members to the City of Utica.

During Mr. Williams' remarks he said he felt especially honored to be asked to appear before a body of men and women who represented the noble profession of photography, and realized he was welcoming those whose endeavors would be handed down to posterity.

Howard D. Beach, of Buffalo, responded in his usual happy manner and "accepted the City of Utica" on behalf of P. P. S. of N. Y.

On motion of John E. Garabrant, the Minutes of the previous meeting (1922) were dispensed with and the meeting proceeded to the regular order of business.

The numbers for the three door prizes were 4, 30, 37, and the lucky members were J. J. Hubert, Buffalo; Mrs. W. E. Burnell, Penn Yan; H. G. Phister, Vernon. (Prizes: three banquet tickets.)

The president announced the following committees: Resolutions—Howard D. Beach, E. H. Stone, Edwin Park; Nominating—J. E. Mock, W. G. Mandeville, Frank H. Gilmore; Next Place of Meeting—Al Downs Rice, Irving Saunders, W. E. Burnell.

The following resolution, offered by J. E. Mock, was adopted—"That the incoming President appoint a committee, with power to act, to revise the Constitution and bring it up-to-date."

President Frey then introduced "Peggy Pat-

THE Pa-kO PRINT WASHER



IN the Pa-kO PRINT WASHER you will find a machine that combines the care and thoroughness of hand washing with the ability to do a large volume of work AUTOMATICALLY at a low cost.

THE Pa-kO WASHER is ideal for all classes of work. The cylinder is large enough to take care of large double-weight stock. The arrangement of intake and overflow, in conjunction with a gentle rotation of the cylinder, keeps prints separated without injury to the finest surfaces.

THE Pa-kO WASHER is a COMPLETE UNIT. It needs no sink nor floor tray. It requires only three connections for installation—water, drain and electricity. It occupies a space of 37 x 24 inches on your floor, and does its work in silence.

Write for circulars or information

Pa-kO CORPORATION, Minneapolis, Minnesota

terson" (Miss Perkins), of Utica, who, in a very pleasing manner, gave an interesting and instructive talk on a new idea of advertising. "Peggy Patterson" is very clever in her work and does this advertising stunt in the nature of a story, which tells of her shopping trips with people and advertises the stores where purchases are made. This talk was so well received that many questions were asked and it proved most satisfactory. Her work is newspaper advertising, but so different and gotten up in such a pleasing way, that it makes very interesting reading.

President Frey suggested that there be a "Print Criticism" by Howard D. Beach, E. B. Core and J. E. Mock. Several prints were criticised by these men, with regard to spacing, composition, quality, mounting, etc. This part of the program was considered by those present to be one of the best features of the meeting. It was educating and interesting and gave those who were fortunate to hear it, *something to take home*. Mr. Beach said: "Make your pictures vibrate, so that the eye will not stop in one place, but move around to make a pleasing effect." The comedy instilled in the talk by these gentlemen added to their good work and was most pleasing.

During the "Discussion on Artificial Light," remarks were made by W. G. Mandeville, F. H. Gilmore, A. E. Hess, J. E. Garabrant, Edw. Hyatt and Orrin Jack Turner. Mr. Mock asked Mr. Garabrant (who is Chairman of the Light Committee, P. A. of A.) several questions as to

what kind and quality of light was best suited to the use of photography. To these, Mr. Garabrant replied in an intelligent manner, explaining the difference in quality of the several lights on the market for photographic use.

Afternoon, Tuesday, April 17th

W. E. Burnell, Penn Yan, N. Y., was the next speaker. His talk on "Lenses From the Photographer's Viewpoint," was one that has long been needed by those of the craft. In making his talk he used lantern slides showing the workings of the different types of lenses. There have been many talks at our Conventions, during the past years, on this subject, but it has never before been handled by a photographer with the actual experience. Mr. Burnell explained the difference between long and short focus lenses and many other types. He said: "Learn to know your lenses and know what they will do for you." Getting acquainted with your lenses is of vital importance if you desire the best results. The members are much indebted to Mr. Burnell for this splendid talk.

W. G. Mandeville, Lowville, N. Y., came next. His subject was "Photography in the Small Town." This proved a most interesting topic. He described how the work was done in his studio, explaining how prints were backed, mounted, framed, etc. He called attention to a way of framing, which he had thought of and adopted, and which was of special interest. There was a

sense of humor in his remarks which elicited much applause. He spoke of having been home three days last year, assisting his wife in house cleaning, which the ladies present thought was of importance and incited Mrs. Howard D. Beach to ask the President to have all the men, who were in favor of this idea, arise. The result being that no men arose. The subject assigned this speaker was not easy, by any means, but the way it was handled was surely a credit to him and much good was gotten from it.

Orrin Jack Turner, Princeton, N. J., gave a short criticism on photos of children. This talk being along the same line as those by Messrs. Beach, Core and Mock.

Mr. Harry Wills, of Rochester, was to have given a talk on "Just Right" negative development, but due to illness, was unable to attend.

Letters of regret from those who were unable to attend, were received from the following: Harry Wills, Rochester; Past President Fred T. Loomis, Elmira; Al Lloyd, Troy; Frank V. Chambers, Philadelphia; Bert Boice, Troy; S. H. Lifshy, New York; A. F. Bradley, New York; J. Chester Bushong, Worcester, Mass.; Messrs. Aylett and J. Kennedy, Toronto, Ont. Mr. Lifshy wired: "Will New York State Photographic Society challenge Conan Doyle's spirit photograph?"

At seven P. M. eighty of the members proceeded to Bluebird Restaurant for the "Get Together" dinner. This feature was surely a success, due to the humorous manner in which Mr. George A. Personius, of Elmira, acted as Toastmaster. His manner of introducing the speakers was out of the ordinary and until the name of the speaker was called, no one could guess who was next. Mr. L. J. Fullerton, of Buffalo, gave some character songs, etc., which were much enjoyed. The Sittig Orchestra furnished the music and through the efforts of Mr. Sittig, the members were entertained with some vaudeville acts. All present expressed their appreciation to Mr. Sittig for this part of the program.

This concluded the first day of the meeting and everyone felt that this was one of the best days in the history of the organization.

Morning Session, Wednesday, April 18th

Session opened at ten o'clock, with the President in the chair.

The first business conducted was the following Resolution:

That the Secretary be instructed to wire Mr. J. E. Hale:

"P. P. S. of N. Y., in Convention assembled, regret your inability to be with us and pray for your speedy recovery."

Mr. Hale has been one of the faithful members of this Society and a regular attendant at the annual meetings. A short time ago he had the misfortune to be burned out at Herkimer, N. Y., after which he suffered a stroke, from which,

CLOSING OUT AT COST

OUR BOUND VOLUMES OF THE BULLETIN OF PHOTOGRAPHY IN PERFECT CONDITION

January to June, 1917

July to December, 1918

January to June, 1920

July to December, 1921

January to June, 1922

Leather back and corners; cloth sides

Volumes sold at binding cost Price, only \$2.25 each

*These volumes contain valuable
information right at hand, in-
dexed and substantially bound.*

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

HAMMER PLATES

meet all conditions of climate, temperature and color-values. Manufactured of purest chemicals and under the most rigid inspection, they are unsurpassed for detail, latitude of exposure, uniformity, reliability and all-round good qualities.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City



Photo by Norton, Cleveland, Ohio; Lens $f5.6$; exposure 1-5 sec.; lighting, two C.H. tubes.

The Open-Eyed Innocence of Childhood

Can be expressed photographically only by the use of light entirely free from glare.

Cooper Hewitt light is largely used in the finer grades of manufacturing because the softness of the "restful green light" entirely eliminates eye-strain.

This quality is invaluable in portrait photography, which accounts for its universal use in motion picture studios, where any interference with facial expression would be fatal.

Cooper Hewitt light also possesses the property of rendering the most perfect gradation of halftones, at the same time giving all the snap and vigor that are so essential to a convincing portrait.

Cooper Hewitt Electric Company

Boston—161 Summer Street
Chicago—618-9 Fisher Building
Cincinnati—First National Bank Bldg.
Cleveland—Engineers' Building
Detroit—Ford Building
Hoboken—95 River Street



Los Angeles—Kerse Engineering Corp.
Milwaukee—Security Building
New York—120 Broadway
Philadelphia—Drexel Building
Pittsburgh—Westinghouse Building
St. Louis—Central National Bank Bldg.
Syracuse—University Building

CH—175



Price \$75.00

The Rockford Print Washer

For Kodak Finisher, Commercial or Portrait Studio

BE PREPARED THIS SEASON—A large per cent. of your operating cost is labor. Print washing, except with modern appliances, is an expensive labor job and is hardly ever well done. When the height of the season is on, you have other needs for your assistants than standing over washing trays or inefficient washers.

Capacity—250 Kodak prints or 75 8x10 prints every 15 minutes.

Send for Illustrated Circular Describing Operation and Construction

Sold only through our established dealers

**Rockford Photo Appliance Co. BOX 1015
ROCKFORD, ILL.**

at the present time he has not recovered. He was very much missed at this Convention.

Mr. Robert N. Baltes, of New York City, gave a very interesting talk on the "Sidelights on Commercial Photography." He said: "There are two kinds of photographers—Portrait and Commercial. It is time for organization among the commercial men that they may be more enlightened and that better prices may be demanded." He also called attention to the portrait photographer who had commercial work to do. Each one present was handed a copy of the price list used in New York City for commercial work. Mr. Baltes is one of the largest commercial men in this country and his description of how his work is done was indeed interesting and educating. He carries several lenses of different focal length for his work and uses super-speed films exclusively.

Frank Scott Clark, of Detroit, was next introduced. He is a product of the Mohawk Valley and a student of J. M. Brainard, of Rome. We are very proud of him. His subject was "Art in Photography," and he surely did it justice. His speech in full appears in the minutes.

At 12.30 the ladies in attendance were given a luncheon at Hotel Martin. This part of the program is always looked forward to by the ladies and a feature which is always enjoyed. The Resolution, which will be recorded later in the minutes, speaks for itself.

Afternoon Session, Wednesday, April 18th

Mr. George A. Personius, of Elmira, was the next speaker and his talk was one of the most impressive ever given on the floor of a Convention Hall. Among other things he said:

"No one has ever died from the operation of being photographed."

"Babies come because they are helpless."

"Men come because they have suddenly become famous in the public eye."

"Then we have the lady who stands by the mirror to see how 'day by day, in every way,' she is becoming more beautiful, that she may hand down to posterity and the unborn generation, her photograph to show how beautiful she really was."

His description of the different types of customers was extremely humorous and elicited much laughter.

In the more serious parts of this talk, the speaker referred to the more important things.

"The pictures we take of the child today may be all the Mother had of that child except a memory."

"The picture we take of the saintly old Mother today may be the only thing the daughter has two weeks hence."

The talk by Mr. Personius was one of the leading features of the Convention and deserved the much given praise.

The report of the Sections showed that they were all in a healthy condition.

GRAF SUPER LENSES



The Utmost in Quality

The Graf Variable Anastigmat—"The Inevitable Lens"

THOSE WHO USE IT:

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguiere

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWERDIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

There are seven active Sections and they were reported on as follows: Metropolitan, H. A. Strohmeyer; Buffalo, F. H. Beamer; Rochester, Chas. L. Goetz; Geneva, Frank H. Gilmore; Southern Tier, W. E. Burnell; Syracuse, Wm. Dalheim; Mohawk, F. E. Abbott.

Walter Scott Shinn, of New York City, was the next speaker. His subject was "Child Photography." He used as a model a child who was extremely shy, but he was successful in winning its confidence. In doing so, he demonstrated a condition which exists in most every studio and in Home Portrait work, and the point brought out was that it must be done by permitting the child to entertain itself, thereby becoming accustomed to its surroundings. In gaining the confidence of this child, he used several toys, allowing the child to play with them (he paying no attention whatever to it). In other words, the thought brought out was that the child must become acquainted with the surroundings and the photographer before he should attempt to photograph it.

After this demonstration, Mr. Shinn gave a very instructive talk on the business side of our work. He said there were many in the profession who were price cutters and would do work for practically nothing, but that the ones who were doing the better class of work had nothing to fear. He further said: "Have a price and live up to it, and the public will respect you."

The next speaker was H. A. Strohmeyer, of

New York City, who has made "Out-Door" photography his entire work. Mr. Strohmeyer has been the official photographer for out-door work for several United States Presidents, and is now located in New York City. He does nothing but photograph estates. His work has taken him all over the world and he finds this out-door life most fascinating. He carries several lenses for this work and uses the one best suited for the particular work he is to do.

During this afternoon session a splendid talk was given by A. H. Diehl, President Photographers' Association of America, who was with us during the entire session.

At 6.00 o'clock the Banquet was served in the Italian Room of Hotel Utica. This was another added charm; there being 102 covers placed.

After the dinner "Pop" Core acted as Toastmaster and introduced "Emme Gerhard," who gave a short talk and concluded with a serpentine dance. This lady proved to be Walter A. Dixon, of Niagara Falls. This was followed by an old-fashioned German photographer, who gave a monologue on photography. This gentleman was L. J. Fullerton, of Buffalo. These two characters were much enjoyed and proved good features. The main speaker of the evening was our own good friend and Past-President—Pirie MacDonald, who gave a most interesting talk on "Photography."

At this point Mr. J. E. Mock addressed the

(Continued on page 630)

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.



Amateur Finishers *Choose* HALOID RITO

a paper that's *right* for finishing.

They find in HALOID RITO all the qualities that make of Amateur Finishing a pleasure and a profit. These qualities briefly told are as follows:

per 500 sheets

S. W.	Size	D. W.
\$2.15	2½x3½	\$2.65
2.65	2¾x4½	3.35
3.50	3½x4½	4.40
4.00	3½x5¾	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

Latitude—

that obviates mistakes in exposure and development.

Non-Abrasion—

which prevents waste and increases profit.

Plenty of Snap—

and that means something more than contrast merely. It is brilliancy, pluck, crispness.

Good Quality of Stock—

white, clean, linen-rag stock, which makes prints which make friends—that last.

Try HALOID RITO right away!

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street
Los Angeles Agent, A. H. MUHL, 643 So. Olive St.

CHICAGO OFFICE
68 W. Washington St.

\$85⁰⁰ IN CASH FOR YOUR SNAPSHOTS!

Don't be bashful and don't be your own judge.
The picture you are holding back might
please others and win a prize.

COMPETITION OPEN TO EVERYBODY

1st Prize	. . . .	\$50.00
2nd "	. . . .	25.00
3rd "	. . . .	10.00

with the privilege of buying at \$5.00 each, other subjects,
if agreeable to the owner of the negative.

CLOSING DATE EXTENDED TO MAY 28, 1923

Make your pictures tell a story—human interest preferred

All pictures can be included except pure landscape, sea pictures, portraiture pure and simple, and still life—flowers, fruit, game, etc.

THE RULES

❑ No print smaller than 4x5 will be considered. If it is larger, we prefer to have it. The larger the figures, the better chance you will have.

❑ Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

❑ Don't send particulars as to how the prints were made; we want results only.

❑ Do not tell us you are sending prints; just send them and place your name and address on the back of the mount or print, and be sure to mark the outside wrapper "Competition."

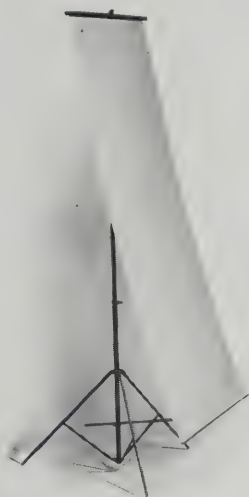
❑ All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes. These, and the negatives, become our property.

Address all packages **"COMPETITION"**

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Home Portrait Helps

Eastman and F. & S. Home Portrait Reflectors



Eastman
Home Portrait Reflector

A good reflector is a necessity in home portraiture, where lighting conditions are not always ideal. The Eastman and F. and S. Home Portrait Reflectors offer the most convenient and efficient means for the proper reflection of light when working away from the studio.

The Eastman Reflector is $24\frac{3}{4} \times 59$ inches and is made of white opaque cloth mounted on a light metal stand providing a maximum height of 70 inches. The F. & S. Reflector has a spread of 44 by 72 inches with maximum height of 84 inches. Both are adjustable to give the desired lighting height. Compact for carrying and only $4\frac{1}{2}$ and $5\frac{1}{2}$ lbs. weight respectively.

Eastman Home Portrait Reflector	\$10.00
F. & S. Home Portrait Reflector	14.00

Eastman Portable Background Carrier

Strong, light and very compact, this carrier does away with time-consuming makeshifts for supporting backgrounds. It is quickly and quietly placed in the desired location. Intended for use with Eastman Portable Backgrounds it will hold moderately heavy draperies as well. Extended, it has a reach of eight feet six inches, yet folds to about the size of the regulation music stand and weighs less than three and a half pounds.

Eastman Portable Background Carrier \$4.00

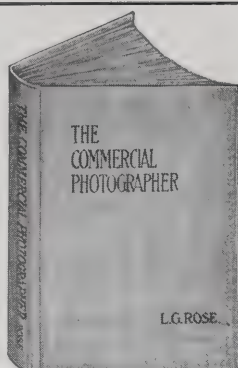


Eastman
Portable Background Carrier

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.



The Commercial Photographer

148 Pages

By L. G. ROSE

85 Illustrations

Price, in cloth, \$4.00 per copy. Postage, 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

FRANK V. CHAMBERS, Publisher, Franklin Square, Philadelphia

(Continued from page 626)

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

gathering and in a few well chosen words, presenting to the retiring President a very handsome gold watch. Mr. Frey responded in a fitting manner and expressed his sincere appreciation to those who had made this gift possible.

Dr. F. P. Cavallo acted as song leader and the music was furnished by Foster's Orchestra. After the dinner, dancing was enjoyed until a late hour.

Thursday Morning Session, April 19th

Morning session of the third and last day opened at 10.00 A. M., with President Frey in the chair.

The first business taken up was the presentation to the Secretary of a beautiful pipe and box of tobacco, as a birthday gift, which was duly acknowledged by him and his thanks expressed.

The following officers were elected for the ensuing year:

President, John E. Garabrant, New York City; Vice-President, W. E. Burnell, Penn Yan, N. Y.; Secretary, Seaward A. Sand, Lockport, N. Y.; Treasurer, H. A. Strohmeier, New York City.

The President-elect was called upon and addressed the meeting. Among other things he said: "These officers are at your service during the entire year and they are anxious that you keep in touch with them, and if they can be of service to the members at any time during their administration, they will be glad and willing to do anything in their power."

The Committee on the next place of meeting suggested New York City, and same was selected.

President Frey then introduced one of our younger members, Seaward A. Sand, of Lockport, N. Y., whose subject was "Home Portraiture." Mr. Sand gave one of the most practical talks and demonstrations given during the meeting. He used as subjects—a child, lady and child, lady and gentleman. Several different lighting effects were shown, using daylight and a combination of daylight and electricity. Any known lighting can be gotten with this combination. Mr. Sand deserves credit for the splendid manner in which he presented this subject and we are all indebted to him for the instructions given us.

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor Scientific American

Flexible Cover 507 pages, gilt edged

Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word.

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

Mr. George Kramer, of Buffalo, N. Y., gave the next demonstration, his subject being "Groupings." Mr. Kramer is a Past Master in the art of grouping and he surely gave us something that will long be remembered. His subjects were taken from those present and his group construction was of the highest order. We are also very much indebted to Mr. Kramer for this part of the program.

This concluded the regular program.

The following Resolutions were offered and adopted:

By Mrs. Howard D. Beach:

It is the desire of the ladies attending this Convention to extend their heartiest thanks to the members of P. P. S. of N. Y., for the delicious luncheon given us at Hotel Martin today. It is always a pleasant occasion, this annual luncheon, and we must confess is something we look forward to. Even if you men folks are somewhat shy about letting one another know your ability as "house cleaning assistants," we give you full credit for knowing how to entertain your ladies, when the work is finished. A few of you added to our enjoyment by being present at the luncheon. We thank you most heartily for your kindness and thoughtfulness.

By Seaward A. Sand. Amendment to Article IV of the Constitution:

New members shall be received without initiation fee, but members who permit their membership to lapse, shall, to be reinstated, pay all dues in arrears or pay an initiation fee of \$25, beginning 1923.

By J. E. Mock. Amendment to Article IV of the Constitution:

The dues shall be, for Active and Associate Members, \$5 per annum, payable January 1st, and in all cases where the dues are not paid by January 15th, the member shall be dropped from the roll after due notice from the Treasurer. Dues shall be paid the Section and forwarded to the Treasurer of the State Society on or before January 15th of each year with the list of members. The \$5 included entrance fee to the annual Convention.

By J. E. Mock:

Resolved that applicant photographers, whose places of business are located within the boundary of any Section or a radius of twenty miles of such Section, must be voted upon and accepted by said Section, before being considered by the Executive Committee of the State Society, with the exception of Metropolitan Section, where it will not be necessary for new applicants, after being voted upon in said Section, to become a member of said Metropolitan Section.

By Howard D. Beach, Chairman Resolution Committee:

WHEREAS, the present Convention has maintained the high standard the P. P. S. of N. Y.

THE HOUSE THAT SHIPS PROMPTLY

The Same Old Story

THE leader of the orchestra doesn't like even the best show after the first twenty nights. He hates the comedian and the same old jokes.

But the box office receipts pile up. The theater is crowded. The people laugh at the same old stories (or what the orchestra thinks are the same old stories.)

So, when we are apt to grow tired of talking about real photographic mountings and our service, about making the best photo mountings we can and of our ideas of friendship in business—we remember that in this instance we have the viewpoint of the orchestra leader—we keep on telling the same old story.

Gross Mountings



Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York
Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

has always maintained and surpassed it in many, BE IT RESOLVED, That the Officers as well as the local photographers, should have and do hereby receive the most hearty and appreciative thanks and congratulations of this Society as a whole. BE IT ALSO RESOLVED, That to the ladies, by that contribution of color and charm, which adds so much to the enjoyment of our social contact, as well as their helpful suggestions, we extend our most lively appreciation.

WHEREAS, the Hotel Utica, by its homelike provision for our comfort and enjoyment and the manifest uniform courtesy of the clerks, as well as the employees, has contributed so much to the success of our Convention, BE IT RESOLVED, That an expression of our appreciation is due and hereby given. Further, that a copy of this Resolution be prepared and forwarded to the Management.

WHEREAS, two of our members have contributed materially to our social enjoyment, we feel that special mention should be made of Messrs. L. J. Fullerton and Walter A. Dixon. BE IT RESOLVED, That they be given a vote of thanks of the Society and a copy of this Resolution.

WHEREAS, the contributors to the program, one of the vital features of all our meetings, are entitled to all our consideration, BE IT RESOLVED, That a vote of thanks be given each and all of them.

WHEREAS, this Society has suffered a loss, through death of one of its valued members, Col. T. C. Marceau, BE IT RESOLVED, That expression of sympathy and condolence be extended to Mrs. Marceau and his son, together with a sense of appreciation of his services to our Society. Furthermore, that a copy of these Resolutions be prepared and sent to each.

The report of the Committee on Hanging prints shows that there were about 325 prints exhibited.

Following is the list of exhibitors:

METROPOLITAN SECTION

MacDonald, Parker, Underhill, Wurst, Buxbaum, Wettlin, Armbruster, Schloss, Hoyt, Bacon, Kalt, Mix, Mersereau, Alexander, Channell, Shinn, Strohmeyer, Byron, Hallen, Halsey, DeAnquinos, Turner, Roseff, Garabrant.

BUFFALO SECTION

Camp Art Studio, McGeorge, Baldwin, Dixon, Nussbaumer, Laffreda, McLaren, Beamer, Kramer, Richards, Hubert, Sand, Beach, Bob, Koeppen, Fullerton, Sipprell, Ronne & Washburn.

ROCHESTER SECTION

Goetz, Heberger, Saunders, Nelson, Furlong, Mock, Biret, Allen, Holcombe.

GENEVA SECTION

Stewart, Tompkins, Gilmore, Case.

SOUTHERN TIER SECTION

Hewitt, McFarlin, Millsbaugh, Personius,
Smith, Burnell, Loomis.

MOHAWK SECTION

Abbott, Olszewski, Phister, Lewis, Boyce,
Stone, Ohmart, Hess, Thompson, Frey, Thoman,
Mandeville, Amendola, Park.

SYRACUSE SECTION

Darrow, Arrone, Rapp, Winter, Conklin,
Krawczyk, Dinturff, Rembrandt, Hyatt, Wells,
Reissig, Covell.

MISCELLANEOUS

Distin, LeMan, Darakjian, Rood, Boice, Smith.
Report of the Treasurer shows a substantial
amount in his hands.

F. E. ABBOTT, *Secretary.*

✱

Consider the Telephone

FRANK FARRINGTON

To be sure, you cannot make any sittings by wire. The photographer is not likely to see the day when his patrons can sit down before the receiver at home and have a photograph taken, though perhaps it would be a bold prophet who would undertake to say that will never happen. But the telephone may be made of great service in the business of the studio. You can make yours of greater help than it ever has been.

In the first place, more care should be taken in handling telephone calls. People ringing up your studio should be welcomed with the same courtesy and the same cheerful, unhurried manner that ought to greet them as they come in person. It is too common a fault to be snappy over the 'phone. It is, I am sure, considered by many a virtue, by many to be ultra-business-like at such a time, saying as little as possible. Pep is an important quality in business, but it is just as well kept under subjection when telephoning, when people call up to ask about prices, about appointments for a sitting.

Try to make the telephoning patron feel just as comfortable in talking the business over as if he had come into the studio. Show that you have time to answer their question. Ask enough questions yourself



KODAK Finishers

Our immense stocks of DELIVERY POCKETS (all printed up ready to ship) are at your service at all times. Window Display Signs GRATIS. Send for Samples and Literature.

Our copyrighted designs are trade pullers. **The Art Press, Adrian, Mich.**

HAVING TROUBLE WITH THE SHUTTER?

Our business is exclusively in repairing shutters and diaphragms. We do it right—we know how. Low prices and work guaranteed. All make and kinds.

ROCHESTER PHOTO SHUTTER REPAIR Co.
1234 N. Clinton Avenue., Rochester, N. Y.

FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

M. S. BRIDLE, THE PHOTO-ENLARGER
1034 ARCH STREET, PHILADELPHIA

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation and the exceptional opportunities Photography offers you.




MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE of PHOTOGRAPHY

NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City 22-49

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

ORDER FROM

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

to make sure of getting at what they have in mind.

When a business man seeks by telephone to make arrangements for having a sitting made, be just as businesslike with him as he seems to wish you to be, but don't hurry him. When a woman telephones in to ask about prices and time required for finishing, or to tell you which proof she likes best, let her take any reasonable time for talk. Be agreeable and don't hurry her. It is a mistake to make people feel hurried at such a time. Let them end the conversation. Let them be the first to hang up the receiver. It is easy to give offense at such a time, when only your voice is operative, when no smile, no agreeable personality can be counted on to help the impersonal transmitter.

AS WE HEARD IT

P. E. Eirikson has opened a new studio in the McCann Bldg., Rice Lake, Wis.

Ira S. Badger, Champaign, Ill., has purchased the Freel Studio, of Mt. Carmel, Ill.

I. L. Osterhout has bought the studio of E. E. Kennell, Colfax, Wash., and has taken possession.

M. C. Stanton, of Springfield, Ohio, has purchased the studio equipment of E. P. Porter, Marysville, Ohio.

A new studio, devoted to home portraiture, has been opened in Lansing, Mich., by Norton Louis Avery, who was formerly connected with the Imes Studio.

Bachrach, Incorporated, a Maryland corporation, qualified in Indiana; capital in this state, \$1,200; photographers; agent, Mrs. Irana Sibbs, Indianapolis, Ind.

George W. Austin, well known photographer, of Kalamazoo, Mich., died on April 1st. Mr. Austin had resided in Kalamazoo for about 30 years and was past master of Masonic Lodge No. 22. He is survived by his widow and daughter.

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

PHOTOGRAPHER WANTED—Man to retouch and print, also to operate when necessary. We have a well-established business, doing a good class of portraiture in a new modern studio. Will pay salary and bonus to right party; city of 10,000. Send photo of self, also samples of work; state experience and salary expected. Photographs will be returned. Everard L. Johnson, Patchogue, L. I., New York.

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

WANTED—Home-portrait and all-around operator and workman. Send samples of work; photo of self; where experience was gained; state salary expected. Gay's Art Galleries, Fall River, Mass.

SALESMAN WANTED—Photographic salesman, selling direct to photographers, to cover Southern territory. Can live in the South. Address Box 1047, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Photographer wishes position. Studio or amateur work; thoroughly experienced in all branches. Address Box 1050, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Young man with about three years' experience in general photographic work desires position as assistant in portrait studio. No retouching. Address Box No. 1049, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Wanted position as ticket agent. Can furnish best of reference. O. S. Brown, 85 St. Philip Street, Charleston, S. C.

POSITION WANTED—Operator and finisher, both commercial and portrait, desires position with first-class studio. Fair retoucher; seven years' experience; age, 25. Prefer to locate west of Pittsburgh. Address R. von Steinen, 1011 Locust St., Philadelphia, Pa.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Old established studio, equipped to 11 x 14; 20,000 population to draw from. Price \$2,000. Gardner Studio, Rockland, Mass.

FOR SALE—One of the best studios for sale in a city of 35,000, with about 50,000 to draw from. Place pays \$4,000 a year net. Ideal place for man and wife. Address—Box 373, Cumberland, Md.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Beattie Hollywood Flood Light, \$95; cost \$145; almost new. Selling only because I am out of the photographic business. Indispensable to first-class studios. J. L. Parker, 2933 W. Avenue 37, Los Angeles, Calif.

WANTED—Cassel's Photographic Encyclopedia in good condition. State price and condition. Robert John, 229 West 28th St., New York City.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

ESTABLISHED 1864

The PHOTOGRAPHIC JOURNAL OF AMERICA

(Formerly Wilson's Photographic Magazine)

For the Advanced and Scientific Photographer

*The Standard Photographic
Magazine of America
for the past 60 years.*

\$2.00 PER YEAR 20 CENTS A COPY

Foreign Postage, 50 cents extra.

**SAMPLE COPY
FOR A DIME**

FRANK V. CHAMBERS, Publisher
636 S. Franklin Square - Philadelphia

There is but one

ELON

We make it, we use it
and we recommend it be-
cause we know it's right.
The purity of Elon ac-
counts for the quality of
the prints it produces.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealer's

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 824

Wednesday, May 23, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	643
Labor Saving in the Printing Room	644
Illustration by Belle Johnson	648
Association News	649
To Raise Your Price (C. H. Claudy)	650
Removal of the Film from the Glass Support	651
Dixie Photographers' Society	653
Leaves from My Note Book	656
Prize Competition	657
Responsibility (Jeanne Snazel)	658
Convention Dates	660
Another Partner in a Hole (Elton J. Buckley)	662
"My Business is Different" (Frank Farrington)	664
Classified Advertising	666
As We Heard It	667

Editorial Notes

Photographically, ectoplasm should be of interest, for if there be (or were) such a thing, you should be able to make negatives of it. For purposes of reference, the BULLETIN OF PHOTOGRAPHY places on record the first description of the substance that its discoverer has vouchsafed. "Under the microscope it appears to be a mucoid substance. Analyzed, it contains every substance—phosphates, nitrates and other chemicals that make up the human body. It can be weighed. It seems to be connected with the human body by a silver cord. It is one-half ether, one-half matter. It dissolves under red light." The chemistry and physics of the stuff are pretty vague, you

see, and so far we have not found any of it in the vicinity of Franklin Square, Philadelphia.

✱

Recently one of our readers asked us how the name "negative" originated as applied to the photographic plate. Webster defines a negative as "having the lights and shades, and the right and left, of the original reversed," but this does not explain the origin, and we find no actual trace of it. We heard a story of a photographer who some years ago made a sitting and the lady was anxious to see how the picture turned out. She was shown the negative and asked: "How do you like it?" and her only reply was a shake of the head—negative. Hence this may have been the origin of the name—but some of our readers may know of a better explanation.

✱

One of these days we may have an apopleptic fit, or "bust with larfing," at what we read in the newspapers about photography. In witness whereof let the Portland (Oregon) *News* contribute its quota: "Photography," saith this scribe, "for several years has been at a standstill!" Heavens, what sort of people live in Portland, Oregon, population 260,000, one of the largest lumber

ports in the world? Some of the most beautiful photographs we ever saw came from that city, and from the Columbia River. Such a remark as that of photography being "at a standstill" is so disdainful that it is not worth refuting. ❧

The photography of thought has cropped up again, this time in the Sisson (California) *Herald*. Sisson isn't much of a place, being undiscernible on the map, but that's no excuse for printing nonsense. "A photographic plate, held against the forehead of a subject, leaves a tangible impression of the object thought of" is old stuff and the formula doesn't work. Poor Sisson! ❧

No, we are not highbrows, but just plain people of perhaps some intelligence. Even so, when we read the trash served up as news or science in the popular press from day to day, we wonder whether the rest of the world, especially in Oregon and California, is not made up mainly of morons incapable of the rudiments of reason. ❧

Labor Saving in the Printing Room

It has been suggested that the title of this article should be "The efforts of a lazy man to save work!" Well, so be it, but nevertheless it is surprising how much time and energy are wasted on absolutely unproductive work by most of us, and during last November and December when my studio was working at top pressure, and I found myself lending a hand first in one department and then in another where the congestion was greatest, many of these little time wasters became so apparent that I determined after Christmas to put some of them right. The following is the results of some efforts in this direction.

As to the "laziness"—where *unnecessary* work is concerned I plead guilty. The less of this that there is, the happier will be everyone concerned, and the better and quicker and more profitable will be the output.

If all the following hints, together with others that will occur to the reader, save an hour a day—which they probably will—remember, it represents *thirty-seven days' work saved a year*, which can be spent profitably in bringing in fresh business.

The first thing that struck me in the printing room as a clumsy makeshift was the practice of using several thicknesses of tissue, *plus* (for bromide paper) one or more thicknesses of blotting-paper, to damp down the light of the printing machine.

The obvious solution to this question is some simple form of resistance. The one I have made is such a time-saver and so simple to make that it is well worth the few hours' work involved and the trifling cost.

After experimenting with a sliding resistance and a water resistance, I found a "peg" resistance to be the most suitable. The one in question which seems to meet all requirements has 30 pegs, so that the light can be controlled from full on to full dim by 30 steps—the object being to work with a standard 10-second exposure with all printing papers from a standard negative.

In practice exposure of from 8 to 12 seconds may, of course, be required from negatives of different quality, but from the standard negative my printer knows that to get a perfect print in 10 seconds on Cyko paper peg 1 (full lights) is required. On Illingworth's Zona peg 4 is necessary, on Illingworth bromide peg 12, and on Kodak bromide peg 23.

On a recent run of 200 prints from a negative on Kodak Velvet bromide on peg 23, a 10-second exposure would have been too slow a job, so peg 21 was used, and 4 seconds given.

This resistance, therefore, makes an exceedingly practical speed tester for paper. For instance, the second of two rolls of gas-light paper, ordered a few weeks apart from a first-class firm (whose blushes I will spare!), required four times the exposure of the first roll. The first roll was marked speed 8 (because peg 8 was required to give a perfect print from the standard negative

in 10 seconds), and the second roll, being slower, required peg 3, and was labeled accordingly, there will therefore be no waste from these rolls of paper in future from this cause.

Each batch of paper is tested and marked in this way, so one only has to allow for the density of the negative when estimating exposure, which will always be a second or two on one side or the other of the 10-second standard.



Fig. 1.—Cylinder complete after winding, showing terminal each end to which wire is attached.

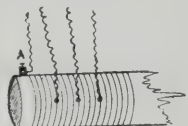


Fig. 2.—Method of attaching leads to resistance wire.

Mine is a Cyko printing machine, taking four 60-watt lamps of a 200-volt circuit. In order to give the maximum of the dimming about 360 ohms of resistance were required. I therefore used 180 feet of Constantine resistance wire giving 2 ohms per foot. The exact amount of resistance necessary will depend upon the voltage and the wattage of the lamps in the printer, and is very easy to ascertain by trial, simply winding the wire round a piece of board for the trial.

The necessary length having been found, it must be coiled or wound in such a way that it will go into a case of reasonable size, and that in no place will it "touch itself."

My own resistance measures 7 x 7 x 3 and is made into the oak case of an old "Dega" flashlamp. A porcelain or asbestos cylinder is the best to wind the wire on, but as mine was required to fit in the above oak case three cylinders were necessary and I had to make them.

Three 7-in. lengths were cut from a cardboard tube, the ends of these were plugged with nicely-fitting pieces of wood, and one of these cylinders was then set up in the lathe between centres and covered $\frac{1}{4}$ in. thick with fire cement, which is the consistency of clay. A piece of flat metal was

then set up in the tool-post and covered with a piece of wet cottonwool and pressed firmly against the clay surface while the lathe was running. The cylinder at once became perfectly true and with a surface like porcelain, it was then placed in a warm oven for a few hours to harden. Anyone without access to a lathe could still make these cylinders, which, although they would be less perfect, would be as efficient.

The wire must now be wound on to these cylinders, which is best done on the lathe by means of the screw-cutting gear, but can be done by hand, in which case a longer cylinder will be necessary as it cannot be wound so closely.

Thirty pieces of "house flex" are now required about a foot long. The ordinary twin flex is best, untwisted to make it single, one end of each is bared of its insulation for $\frac{1}{2}$ in. and twisted round and soldered to the wire at 29 places, which should be approximately equally spaced along its whole length. Three of these leads are shown soldered in place in fig. 2, the thirtieth lead is attached to terminal A, fig. 2.

The wooden case must now be lined with sheet asbestos, and the cylinders can be fixed in position with screws through the sides as in fig. 3. In this sketch the 30 loose leads are not shown, but their positions are indicated. The cylinders should now be connected together as shown in fig. 3.

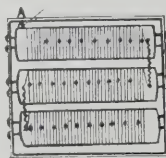


Fig. 3.—The three cylinders in place, showing how they are connected together.

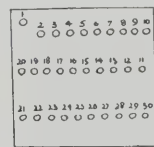


Fig. 4.—Asbestos mat, with 30 punched holes, numbered to receive the leads from the cylinders.

A piece of sheet asbestos is now cut to drop into the box to rest on the cylinders, with 30 holes punched in it to correspond with the position of the 30 leads as indicated in fig. 3. The leads are passed through the holes in the asbestos and the holes numbered

in pencil, as shown in fig. 4, to facilitate connecting up.

The front of the box must now be prepared. It is made of a piece of ebonite, and this and all the fittings mentioned can be bought very cheaply at any store dealing in wireless goods. The ebonite should be about $\frac{1}{4}$ in. thick, and must be sawn and

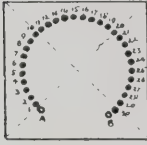


Fig. 5.—The ebonite front of the resistance; showing contact studs. These should be plainly numbered, as shown. The numbers correspond with Fig. 4 for connecting up.

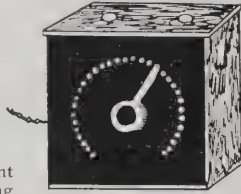


Fig. 6.—The resistance complete.

sand-papered to make a good fit on the front of the case, the brown appearance where it has been cut being corrected by the application of a little oil or furniture polish.

Now find the centre of the ebonite front (as shown in dotted lines, fig. 5) and with radius $2\frac{3}{4}$ in. strike a circle as shown.

Thirty holes must now be drilled *exactly* $\frac{1}{2}$ in. apart and of such size as to nicely fit the shanks of the contact pegs, 30 of which will cost about 3s.; these contact studs should be $\frac{1}{4}$ in. diameter so that there will be $\frac{1}{4}$ in. between each.

A and B are two stops which are placed $\frac{3}{8}$ in. (not $\frac{1}{2}$ in.) from their adjacent pegs, and are merely to prevent the contact arm from going too far.

A contact arm must also be purchased, and a longer brass arm will probably have to be fitted to the knob—an old printing frame spring is the right material for this. This contact arm is now fitted, requiring probably a $\frac{3}{8}$ in. hole, and it now only remains to connect the 30 leads from the resistance to the backs of the contact pegs, carefully connecting each with its right lead.

To connect up: *First switch off the main*, then cut *one* lead of the twin wire running to the printing machine, and connect one of the two ends so obtained to terminal A, fig. 3, and the other to the back of the central

contact arm, attaching it with a blob of solder, to the part that does not revolve. A couple of $\frac{1}{2}$ -in. holes should also be drilled in the top and bottom of the case for ventilation. The front may now be screwed on and the resistance is finished. Its outside appearance is shown in fig. 6.

The foregoing instructions sound rather formidable, but the whole is so simple that anyone who can handle a few tools can make it with ease, and the convenience of this piece of apparatus has to be experienced to be appreciated.

I have since made a modified and much simpler form of this resistance for use in the studio in conjunction with the spotlight. I found that a spotlight that is strong enough to be of any use in strong daylight was far too strong for use on a comparatively dull day, but with the aid of a very small and simple resistance it can be controlled to a nicety *while watching the subject*.

The spotlight does not, of course, require dimming to nearly the same extent as the printing lamps, and so 30 feet of the same Constantine wire wound round a flat piece of asbestos the size of a post-card, and with 10 leads connected with 10 contact studs in a box about 6 ins. square, has brought this secondary light under perfect control.

Now for a labor-saving suggestion in connection with the air-brush. I have always used the old roller-skate type of pump in connection with this instrument, and although I have since got an electric compressor set I found that before Christmas I got quite tired enough without doing half-an-hour's roller-skating under the



Fig. 7.—Compressed Air Cylinder attached to upright cylinder of air brush.

table each day, so I got some compressed air cylinders, as supplied by the Michelin people for motor tire inflation. These are small and light, and contain air at a pressure of approximately 2,000 lbs. per square

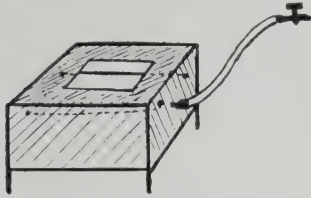


Fig. 8.—Box on legs and fitted with small gas jet for keeping dishes of solution at normal temperature.

inch. No alteration is required beyond pulling the rubber tube off the pump and putting it on the air cylinder, no key is required, and there is a pressure control valve, so you can't turn it on too fast, but you *could* turn it on too long—and I did not try to see whether the tube or the reservoir would go first! There is no likelihood, however, of making a mistake if one watches the pressure gauge, as full working pressure is reached in 15 seconds, and a cylinder of air lasts for a long time. Fig. 7 shows the outfit.

Another little labor-saver which I have had in use for many years is a simple device for keeping a dish of developer at a normal temperature in the printing room.

It consists of a box (fig. 8) 6 in. high, by perhaps a foot square, with no bottom and with a hole about 6 in. square in the top. This box is for the dish to stand on, and should be raised on legs a couple of inches high to prevent it getting sodden in the sink. A couple of thick wires are fixed across an inch below the top as shown by dotted lines in fig. 7, these should be about 8 in. apart, and on these rests a piece of zinc or an asbestos "boiling mat" which acts as a baffle to the heat from the tiny gas jet underneath. The gas jet is simply a piece of brass by-pass tubing fitted into a gas nipple in the side of the box. A bead of flame $\frac{1}{4}$ in. long will keep a 12 x 10 porcelain dish, with 20 oz. of developer, at

an even temperature for longer than it will remain in good condition.

The tubing connecting this with the gas tap should be rubber, *not* the flexible metal tubing, as this rusts quickly and is the beginning of trouble both with the gas and the prints.

Another device (for the dry-mounter) which saves both time and shoe leather is so obvious as to appear absurd, nevertheless I believe that nine out of ten dry-mounting machines, like my own, are fixed up to the edge of a table.

When this is the case, one has to take two or three steps every time a print (with the hotplate and the pad underneath) is removed from the machine before it can be put down on the table, and the same journey again to insert the next print in the press. This may not sound much, but multiply it by 300 or 400 prints a day at a busy time (some readers will call this a slack time!) and it represents a lot of quite unnecessary work. It is not convenient to overcome this difficulty by fixing the machine a foot from the edge of the table as "deck room" is valuable, and even if this were done the zinc plate would still have to be *lifted* out and *lifted* into the machine. The remedy there-

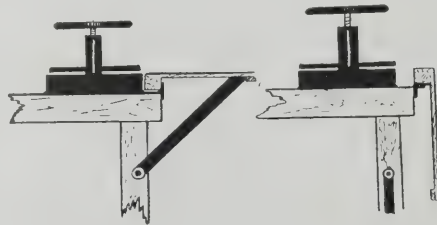


Fig. 9.—Folding leaf for dry-mounting press.

Fig. 10.—Leaf folded down when not in use.

fore is to make a simple folding leaf about 15 in. wide, and the length of the machine, as shown in figs. 9 and 10, which enables the plate to be slid out and slid in again. If this only saves five minutes a day for five days a week it will save you *three eight-hour days* of unnecessary work a year!

Oval and circle cutters are no longer used to the extent that they used to be, but whilst cutting there is always a tendency for the

zinc shape to move. The holder shown in fig. 11 entirely obviates this. A piece of inch thick wood of the required size—say, 10 x 8—is covered with a piece of sheet zinc to make the cutting bed. An outside frame should then be made of 1 in. x 3 in. wood, with an inside measurement of $10\frac{1}{4} \times 8\frac{1}{4}$. Two 2 in. screws are then inserted in the sides of the cutting bed and left projecting an inch.

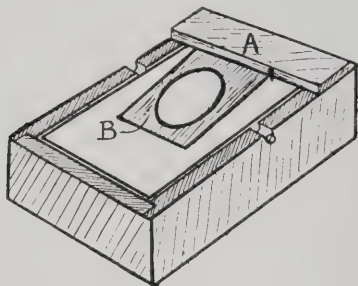


Fig. 11.—Holder for zinc shape when cutting ovals or circles.

The projecting portion of these screws drop into slots cut in the side of the outer frame, as made clear in the sketch, so that the surface of the cutting bed is level with the outer frame. The piece of wood marked A may now be screwed to the outer frame.

In use, one end of the zinc shape with the print in position is placed under A on the zinc bed, and the pressure of one finger at B is sufficient to hold the shape and the print quite firmly so that movement is impossible.

The last of these suggestions to facilitate smooth working is with regard to door and drawer handles. Fancy hinged handles on drawers that are in continual use are an abomination, and on a cabinet of sixteen drawers in the mounting room that holds sheets of art paper I have fitted ordinary large cotton reels with a screw through the centre; these handles are stained to match, and are very much more convenient than the old fancy fittings.

Similar handles have been fitted to the printing room and dark-room doors in conjunction with spring ball fasteners, so that the doors can be opened with a push when

carrying—for instance—a rack of negatives. Porcelain door handles would be as good, but brass ones should be avoided as they soon get into a very bad state from damp hands.

A useful tip for the dark-room door is to attach one of the luminous buttons, sold by novelty shops, to the handle, so that it can instantly be found in the dark.—ARCHIE HANDFORD in *The British Journal of Photography*.

✽

Magoon, of Duluth, talking machine dealer, was sitting beside his desk one day when a large colored woman came and stopped beside him.

"Misto, is you got a reckerd o' dat fun'al piece?"

"Which one?"

"Aw, you knows dat fun'al piece, aint you?"

"We have a great many funeral pieces."

"You know—de one dey played at Misto Smiff's fun'al."

"No, I can't say I do."

"Wasn't you at Misto Smiff's fun'al?"

"No, I believe not."

"Well, fo' de Lawd's sake! Dat piece was sompin about fleas on a bird."



Belle Johnson
Monroe City, Mo.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

41st Annual Convention Photographers' Association — of America — Convention Hall, Washington, D. C., July 16th to 21st, 1923

The rumor has reached this Office that the South is going to over-run the Convention, this year. Good, we are glad to know that *one* section of the country is forecasting their intention, it gives the boosters in other sections an incentive to work for, if they hope to rule by numbers, and that is what counts in the voting. Of course, the Pittsburgh Section may make the most noise, they usually do, whenever they breathe an atmosphere free from Ethiopian Snow, but from all appearances, they will have plenty of contenders for conspicuousness at the 41st Annual.

✽

Convention Space is literally being absorbed, like a sponge taking up water. The Manufacturers and Dealers have been all set for the release of the plans and contracts, so there has been little delay in returning same with desired space indicated. The percentage taken is changing so rapidly, from day to day, the sixty percent of today will not mean much when this article goes to press, a week hence.

✽

This Office is now prepared to issue round trip Identification Certificates to members on request. These certificates, when presented to regular ticket agents, entitle bearer to a twenty-five percent reduction on the round trip fare, with a minimum rate of

\$1.00, and will suffice for the dependent members of his or her family. As there is considerable work attached to the issuing of 2500 to 3000 such certificates, it will equalize the burden by getting in your request early and win the gratitude of the Secretary.

✽

Autoists do not want to forget the free touring information which may be had from any part of the United States to Washington. Through the courtesy of the National Motorists' Association, we are prepared to forward sketch maps or guides, giving the best route together with speedometer readings to check at critical turns and dangerous crossings. The way is open for an enjoyable trip, and for the Campers—a beautifully situated Tourists' Camp on the banks of the Potomac is awaiting you.

✽

Once arrived, by train or auto, the Hotels are prepared to grant a special rate to P. A. of A. members. It is advisable to make your reservation at once, for Washington is a favorite convention city in the summer time and we are anxious that all members be satisfactorily located by the opening of the 41st Annual. Don't delay making your reservation at one of the following:

✽

HEADQUARTERS—HOTEL WASHINGTON
The Arlington Hotel
The Burlington Hotel

The Continental Hotel
 Franklin Square Hotel
 The Hamilton Hotel
 The Harrington Hotel
 The La Fayette Hotel
 The Lee House
 The New Ebbitt Hotel
 The New Willard Hotel
 The Powhatan Hotel
 The Raleigh Hotel

ON TO WASHINGTON IN JULY

✽

Winona School

Registrations are still coming in, nearly half of the possible accommodations having been enrolled at the present time. It is certainly not going to pay to hold off too long, as the Prospectus, mailed to over 13,000 Photographers throughout the United States and Canada, is going to arouse interest among many who are not acquainted with the course so that the few remaining places will be taken long before School opens, July 30th. Better send in your \$10.00 registration fee to the Secretary, for safety's sake, balance of tuition, \$40.00—payable at School.

✽

To Raise Your Price

C. H. CLAUDY

Most good stories are old stories . . . that's why they are good! One of the good old ones concerns the town of Bingville, and the man who was station agent, baggage smasher, telegraph operator and ticket seller, combined. He hadn't much to do, because expresses never stopped at Bingville and locals rarely did more than hesitate. So he put in his time watching his dog Chasem. Chasem was so named because his object in life was to chase a train from one end of the station platform to the other.

Said a drummer waiting for one of the rare trains which did stop, "What makes him do thataway? Wouldn't you think the fool dog would learn he couldn't catch 'em?"

"You would think so," responded

Chasem's owner, "but that never bothered me so much as wondering what he would do with one of 'em if he caught it."

There are a lot of photographers who worry a great deal over the prices they get for their work. They are forever making plans by which they can raise those prices . . . they will move to a better location and so look more "class" and charge more. They will advertise in the newspapers, and so get more business, and charge more. They will win a prize or two and let the people know it and so get more reputation, and charge more.

But just what they are going to do with business for which they charge more, they, like Chasem and his owner, very often do not know.

For if one charges more for his goods than other people charge, one must give more, or persuade the public that one gives more, or else the business will depart from that place like a cloud before a sun.

Einstein has focused the thought of the world upon the fact that nothing is absolute, and everything is relative. There never has been any absolute standard of value in photographs. Exactly the same work, finished in the same way, even made by the same man with the same apparatus, sells for different prices in different places, to different people. So when a price is raised, it is not increased over and beyond a fixed measure, but merely becomes relatively larger compared to other prices of other photographs. If the public is going to pay the relatively larger price, the public must be persuaded that it is getting something for that increase.

The American people have always been a liberal, spending people. We do not, as a rule, care so much what we pay for anything, as we do for the quality we get. If we are persuaded that the photographer who formerly did our work for twenty dollars a dozen, but who now charges thirty, is giving us full value, we pay the extra ten dollars per dozen without a murmur.

So the real answer to the question, "How

shall I raise my price?" is found in this: Raise your quality; do better work.

Unfortunately, this isn't enough unless you can let people know about it. With all due respect to the poetic dictum which states that you have only to make a better mousetrap than the rest of the world to have that world track a path to your door, it is nevertheless true that in this day and age, one has not only to do superior work, but must let the world know it.

True it is that the information will percolate, in time, through the slow process of one customer talking to another. But modern business has invented a much quicker method, which is advertising.

All advertising, practically, is designed to tell you that the advertiser gives you better goods for less money than anyone else.

Advertising pays, when it is good advertising, properly done. A mere card in the newspaper saying "I do better work than anyone else" won't get anyone anywhere, whether he makes photographs or shoe strings. But a careful consideration and well-carried-out plan of advertising will shorten the time by hundreds of per cent, in which, otherwise, the world will learn that your prices are worth paying because they bring something not otherwise to be obtained.

The laborer is worthy of his hire. Make a photograph worth a thousand dollars and you can get it. But if you, now, had an order for a thousand-dollar photograph, could you fill it? Could you render value received? Like Chasem, if you had it, what would you do with it?

A raised price brings an increased obligation from the raiser to the public. He must give more, because he gets more. It must be bigger, finer, better finished, made with quicker service, in a nicer place of business; something must justify the price or the price will kill the maker.

To raise prices, raise quality and tell the world about it so consistently and so emphatically that the world will believe it.

That's all there is to it!

Removal of the Film from the Glass Support

Photographs made on film sheets, as a rule, lend themselves to most of the purposes for which the stripped film is employed, inasmuch as the extreme thinness of the celluloid presents no obstacle in reversals, but it is often desirous to use the picture made upon glass, so as to transfer it to a surface for decorative effect, for which, by reason of its greater tenuity than the celluloid film, it is more applicable.

Besides application to decoration, transfer to fancy boxes, jewelry, watch case and other ornamental products, stripping has a utilitarian purpose.

It does not matter how careful a person may be, there are times when accidents will occur. The breaking of a negative sometimes is a serious matter where it may so happen that it may be impossible to secure another negative. In such a case where the cracked negative must be used—now if the glass only is cracked and the film is not broken—it will not be a difficult matter to remove the film and replace it upon another plate, and in some cases a negative that is broken into several pieces the parts, when stripped, can be neatly adjusted upon another plate, so that by some additional spotting or working up with a brush it can be made to answer the purpose of securing a good print. Upon two occasions the writer has had to contend with this problem. In each case the negative had been sent through the mail, careless packing being the cause of the breakage in each instance. To remove a gelatine film and replace it upon another glass plate requires some skill and care. Those who have never attempted this class of work should try their hand at it by making a trial or two with negatives that can be spared, so that if a mishap occurs and film becomes spoiled it will prove to be of no consequence. Even by mishaps a point or two of value will be sure to be gained.

Plates that have been developed with

pyro are usually tough enough to be handled without injury to the film during removal. Plates that have been developed with the coal-tar derivatives and others must be toughened before attempting removal by placing the negative in a solution of chrome alum, consisting of one ounce of chrome alum in two pints of water. This solution must always be filtered before use to remove any scum which always forms when a chrome-alum solution is first made.

Sometimes it is necessary to reverse a negative for carbon printing by the single transfer process. In such a case the present plan will answer admirably.

Although formalin can be used for the toughening of a gelatine film it is not advisable to use it for the present purpose, because the film is apt to become completely impervious to penetration of the liquid for the removal of the film. The use of hydrofluoric acid has been recommended in a diluted form, but the use of this acid in the hands of those who are inexperienced in the use of hydrofluoric acid is not to be recommended because of its powerfully corrosive action upon the flesh, which is liable to cause sores that are very difficult to heal. Although in the present case, the element fluorine becomes liberated in a nascent condition and very weak hydrofluoric acid is formed. It is in such a small quantity and so diluted that no harm comes from its use. The time for soaking the negative in the alum solution, whether it is cracked or not, will be five minutes. If the negative has been fixed in a chrome alum acid fixing bath, this will prove very advantageous, but if the negative has been fixed in a plain hyposulphite of soda solution only, then a ten-minute immersion in the chrome-alum bath will be necessary, after which the negative must be well and carefully washed and dried. The following stripping material was made some years ago, under the name of "Magno." It was used for stripping a gelatine film from glass and allowing the film to swell in water until a 4 x 5 film became 5 x 6, thus becoming enlarged or

magnified, as it was termed, hence the name, magno:

A. Fluoride of sodium.....	1	oz.
Water	16	oz.
B. Citric acid.....	$\frac{3}{4}$	oz.
Water	8	oz.

Make the above up and keep in *separate* bottles; mix only at the time of use. Use a hard rubber or compo tray, because the mixture will attack either glass, porcelain or enamel. Half an ounce of common sulphuric acid may be used in place of the citric acid in eight ounces of water; it will perform the work just as well as citric acid.

Take four ounces of A and B, mix them and insert the negative. If the glass only is cracked the film will soon commence to frill at the edges. As soon as this takes place lift the film by gripping one end with the forefingers and thumbs of each hand, then place it into a tray of clear water. A clean glass plate must now be at hand, larger than the removed film; a 4 x 5 film will require a 5 x 7 plate, and to make certain that the film will adhere firmly to the plate, a small quantity of gum arabic solution should be flowed upon the plate, then washed well under the faucet, so that it would appear to have nothing in the way of gum upon it. This trace of adhesive is all that is necessary.

The plate must now be placed into the tray, and the film floated on top, then remove the plate carefully. The film will be sure to be folded in some parts; it can be easily straightened out with a camel's-hair or fitch brush. A piece of well-wetted paper must then be placed on the film and a strip of soft cardboard used upon the top as a squeegee by stroking lightly from the middle outward. The paper must be removed by carefully lifting one corner, so that the film is not disturbed.

If any air bubbles are formed, they must be dispersed before the wet paper is removed by a stroke of the squeegee. The plate may now be laid flat to become dry, when the film should be covered with a good



DIXIE PHOTOGRAPHERS' SOCIETY

varnish. The transferred film will hold sometimes without the use of the gum solution. It will be found, however, advisable to use it to make sure that the film adheres soundly to the glass.

The reversing of the film is simply a matter of turning the film over when removed from the original plate. Films as large as 11x14 have been turned by this simple method.

Dixie Photographers' Society

Photographers from four states gathered in Asheville, N. C., April 30th and May 1st, for the second annual session of the Dixie Photographers' Society, which was held at the L. L. Higgason Studio.

Ben H. Matthews, Winston-Salem, president of the organization, acted as chairman and approximately 30 delegates answered the roll call at the initial meeting. After a few remarks of welcome by Mr. Matthews, demonstration work on the program was started with a spot light exhibition given by Mr. Higgason. Following this, Cliff Reckling, of the Hammer Dry Plate Company, of St. Louis, Mo., presented a technical demonstration of the product of his company. A demonstration was given by Gonville de Ovies, of Greensboro, and another one by Mr. Reckling, after which the meeting adjourned for lunch.

In the afternoon a photographic demonstration

by J. E. Whitman, of the Eastman Kodak Company, of Rochester, N. Y., followed by a lecture and demonstration by H. C. Koonce, of Atlanta, and a lecture by H. C. Warlick, of Macon, Ga. Mr. Warlick took the place of Earle Perkins, of Youngstown, Ohio, who was unable to attend the convention.

Dinner at the Mountain Meadow Inn, with short talks by members of the association and invited guests, was a feature of the session and was attended by all delegates. The visitors were highly impressed with the scenery along the route to the popular resort hotel and the return trip, made by moonlight, was pronounced by prominent photographers as one of the most beautiful sights ever witnessed and well worth the trip to Asheville.

H. C. Warlick, of Macon, Ga., was elected president at the final business session. J. H. Orr, of Greenville, S. C., vice-president, and Gonville de Ovies, of Greensboro, secretary-treasurer.

The negatives of pictures taken at demonstrations were placed before the photographers for criticism and discussion. A demonstration of air-brush work in putting background on photographs was given and this included both negatives and prints. Clifford Robinson, of the Higgason Studio, had charge of this demonstration.

R. J. Graves, of Baltimore, was active in the criticism of pictures, many of which were taken by the delegates in their respective home cities.

L. C. Lewis, of Atlanta, vice-president; Miss Georgia Oxléy, of New Bern, and J. F. Alexander, of Salisbury, are the retiring officers.



CONDENSING LENSES

\$14⁵⁰
A PAIR

We have just purchased 116 pairs first quality white glass condensers from the U.S. Government Surplus Sales which we are pricing at a figure that will move them quickly.

Order today so you won't be disappointed.

NOT MOUNTED

WILLOUGHBY
Cameras & Supplies
110 West 32 St. • • • • N. Y.
Branch Store, 118 West 44th Street, New York

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

"My Business is Different"

FRANK FARRINGTON

Haven't you heard photographers say, "My business is different"? Haven't you heard them say that advertising is all right for the department store and for the druggist down on the corner, but it's different in the photographic business? I wish I had a dollar for every time I have heard a man say that his business was different and that the rules that applied to other fellows wouldn't fit his case.

Of course your business is different from every other business. There are no two businesses just alike any more than there are two noses that exactly duplicate one another, but the same rules apply to all of them. Advertising will help your studio, no matter how different it may be from the drug store or the grocery or from other studios.

The man with anything to sell, whether professional services or merchandise or just talk, can advertise it. I wouldn't recommend that an undertaker advertise embalming fluid on a theatre program, but even an undertaker can advertise and many of them do so successfully.

If the business men of a city or state would double their advertising appropriations when a slump in trade comes, they would put the kibosh on the slump in short order. The trouble is that too many of them get cold feet when trade shrinks a little and they cut down their advertising, and that is the worst thing they could do. You can easily realize that at a time when people are less inclined to spend their money for photography it cannot but be fatal to make less effort to induce them to spend it. You don't take your foot off from the accelerator when your car comes to a hill where you need more power. You step on the gas.

Don't get the idea that advertising is something for the other fellow to use to speed up his business, but that it will not work in your case. Your business may be different, but it needs advertising just the same.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

Something *new* and *fine* from Haloid —

HALOID *Sepia Gravura*



HALOID
Sepia Gravura
is a new brand of
HALOID papers.
Sepia portraits,
genuine VanDyke
brown sepias that
bear the indelible
mark of quality are
easily and dependably obtained.

Interested photographers may secure samples by writing us on studio stationery. Our own enthusiasm prompts this cordial invitation — TRY IT.

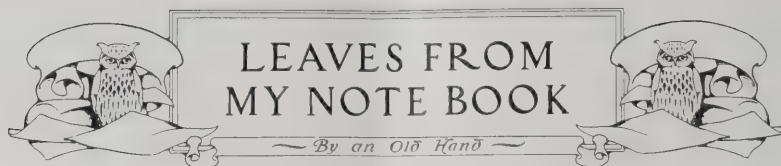
The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street

CHICAGO OFFICE
68 W. Washington St.

Manufacturers exclusively of photo papers of quality



Several correspondents have asked me to tell them how to convert their eyes into a stereoscope; in other words, they want to be able, like this present writer, to see binocular pictures in relief without having to use a stereoscope. It would be a great incentive to this kind of photography if everybody could acquire the necessary control over the eyes to enable this to be done. Otherwise, it is not much use in illustrating periodicals with stereographs.

There are some excellent natural history stereographs in a recent number of *The Amateur Photographer*. Of course, if you hold a stereoscope to them you see the pictures in relief. But I have observed over many years that people seem to think that the stereoscope has some mysterious or occult property—it mystifies or puzzles them. Therefore, if you can do without it, so much the better.

Now, it seems to me that the eyes can just as well be trained to do something abnormal as well as other parts of the body, and that without permanently damaging them. All athletes, at times, go through severe physical strain without doing themselves irremediable harm. As one who has gone through many phases of sport, some of the most severe kind, I am, I think, a good witness to the truth of this theory.

In getting relief of the stereoscopic photograph held from eight to twelve inches from the eyes, the problem is to present the left picture to the left eye, the right picture to the right eye. You need both hands for the job, and for the first experiments two plain cards seven by four inches. On one card, at a distance of about four inches, make two ink circles of about the size of a

cent. Make a similar sized circle in the centre of card 2.

Hold card 1 in the right hand, about ten inches from the eyes; and card 2 in the left hand about six inches behind card 1. Now look fixedly at the three spots for some minutes, again and again, don't squint or strain the eyes, and concentrate the mind on the thought that it is only one picture that you are looking for, and, after a time, if your eyes and mind worked as mine did, you will have the mental impression of seeing only one picture.

When you have obtained this effect, with certainty, by the aid of the three black spots on the cards, hold an ordinary stereo slide in front of your eyes with the right hand, and with the left, a third half of a stereo print of the same subject. You substitute photographs for the ink circles, and you repeat the optical and mental processes of looking for one photograph instead of three. And when, or if, you get it, you will be delighted.

This is no fake, or trick, as others besides myself have succeeded in acquiring the power. As I understand it, the effect is obtained by exercising the ciliary muscles of the eyes and letting imagination do the rest. In other words, the whole thing is, in the last resort, a function of the brain, which is true of most of that which we do on this earth.

✂

"Hello! I want to order a box for tomorrow."

"What size?"

"There will be six of us in the party."

"But they come only in single sizes—we'll have to have it made special."

"Is this the Lyceum?"

"No, it is the undertaker."—*Widow.*

\$85 IN CASH FOR PHOTOS

We want *sharp* and artistic photographs—we want photographs and not fuzzy things. We do not care if they are mounted or unmounted—we are after results.

Story Telling Pictures Competition

(GENRE COMPETITION)

—THE PRIZES ARE—

1st prize	. . .	\$50 in Cash
2nd “	. . .	25 “
3rd “	. . .	10 “

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative.

CLOSING DATE, MAY 28, 1923

THINGS WE WANT

As an example—we want a girl or a child feeding a horse, playing with dogs or cats, or a human figure showing some action. We don't want grocery stores or old women gossiping on the corners—but some clearly defined story pictures.

“Genre” is an art division of considerable latitude. Almost all pictures could be included within its range, except pure landscape, sea pictures, portraiture pure and simple, and still life—flowers, fruit, game, etc.

THE RULES

No print smaller than 4x5 will be considered. If it is larger we prefer to have it. The larger the figures are the better chance you will have.

Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

We do not ask for particulars as to how it was made, nor does this enter into the question of the awards. We want results only.

Do not tell us that you are sending prints.

Just send them and place your name and address on the back of the mount or print, but be sure to mark the outside wrapper with the name of the competition.

All prints will be returned provided postage is enclosed with the original entry, excepting those winning prizes, then these pictures and the negative become our property.

THE CAMERA reserves the right to reproduce the prize-winning photographs.

Address all packages to

STORY TELLING PICTURE COMPETITION

care of FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | |
|-------|---------------------------------------|
| No. 1 | Modern Lenses (1899) |
| 3 | Hand-Camera Work |
| 4 | Photography Outdoors |
| 6 | Orthochromatic Photography |
| 7 | Platinotype Process |
| 11 | Developers and Development |
| 13 | Photographing Flowers, etc. |
| 15 | Intensification and Reduction |
| 18 | Chemical Notions for Photographers |
| 21 | Albumen and Plain Paper Printing |
| 23 | Photographic Manipulations |
| 31 | Photographing at Night |
| 32 | Defects in Negatives |
| 33 | The Dark-Room |
| 34 | More About Development |
| 35 | Enlarging Negatives |
| 37 | Film Photography |
| 38 | Color Photography |
| 39 | Photographing Animals |
| 40 | Platinotype Modifications |
| 43 | Photographic Chemicals |
| 44 | Coloring Photographs |
| 45 | More About Orthochromatic Photography |
| 46 | Development Printing Papers |
| 48 | Commercial Photography |
| 50 | Studio Construction |
| 68 | Decorative Photography |
| 69 | Printing-Out Papers |
| 74 | Intensifying and Reducing Negatives |
| 75 | Printing and Enlarging |
| 76 | The Hand Camera |
| 78 | Printing Papers |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

"Responsibility"

JEANNE SNAZEL

One of the things that many of us try hardest of all to shirk, is responsibility. We look upon any phase of it as a bug-bear or a handicap to our particular walk in life. We dislike, and endeavor to avoid it, often to the extent of shifting it onto some other person's shoulders. I have even known parents to say that they felt a relief when their children were happily married and settled in their own homes, "for although children are great blessings, they are also very great responsibilities."

We cannot help but see it every day, in every home and in every business; this dreading, declining, and trying to shirk any kind of a responsibility old man "fate" deals out to us as our particular share. In the photo studio, especially, you will notice a restless shifting, twisting and turning, amongst the staff, in an endeavor to toss the responsibilities of the work at each other's heads. For instance, the retoucher will say, "If that operator had known his business and lighted his subject correctly, that shadow would not have needed softening. And why couldn't he see that the child's underskirt was showing, and not leave it for me to retouch out?"

Then we hear the printer bemoaning the fact that he must produce a soft print from a negative that has been over-developed, and wondering why other people's blunders must be corrected by him. The spotter, will of course, in her turn, say very rude things because she has to spot so long on something that the retoucher or printer could have fixed, if "they had only known their business." Thus are the responsibilities thrown about in bundles and at random. "It matters not just who suffers, or bears the blame for this error or that, so long as I am not held responsible," is what we say to ourselves, as we try to hush up our conscience, for thus shirking.

We will look, for a moment, at the boss himself—does he not sometimes let the customer believe that some one of the staff is

entirely responsible for a careless mistake on his part? Of course we exonerate the boss, for we all know it would be poor business policy to let a customer blame the head of the firm for a mistake. No customer will go away offended over an employee's error, if the proprietor is above suspicion in the customer's eyes. So the boss has an excuse, but, nevertheless, it all goes to prove that even the "High Kick" himself, likes to unload his burdens onto the shoulders of his dearly beloved brother or his employee.

And what is the attitude in which said employee submits to this? There is no getting away from the fact; he or she will writhe and squirm and try to get out of it. "Huh! What does the boss think I am, anyhow? Am I not already doing enough? Well, if I've got to be a dozen and do the work of a dozen and take the blame for his own mistakes as well, then I reckon it's high time I hit him up for more pay," and he does it. Now, right there is where the great mistake is made by most employees. No physician ever gives a patient tonic unless he needs it. No more will your boss or my boss or anybody's boss load more work, either brain work or labor, upon us unless we need it.

Responsibility is the very best "tonic," or "builder" in business, that I know of, while not one mother's son of us is worth the powder to blow us up, until we wake up some morning and find our shoulders bent and curved with all the cares of the whole establishment, and no boss to run to about every little detail. None of us are worth big money until we can "earn" big money, and we all must creep ere we can walk. What of it if we do qualify in every different branch of our profession? The all important question is, Can we qualify in all of them at once? Can we be the operator, the retoucher, the printer, the receptionist, the spotter, and the whole works? Can we be the hands, the feet, the brains, the firm itself?

If some unexpected, unforeseen thing



KODAK Finishers

Our immense stocks of DELIVERY POCKETS (all printed up ready to ship) are at your service at all times. Window Display Signs GRATIS. Send for Samples and Literature. The Art Press, Adrian, Mich.

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.



GOERZ

"Dogmar"

f: 4.5 f: 5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.

317 C East 34th Street

New York City
21-34

HAMMER PLATES

meet all conditions of climate, temperature and color-values. Manufactured of purest chemicals and under the most rigid inspection, they are unsurpassed for detail, latitude of exposure, uniformity, reliability and all-round good qualities.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

CONVENTIONS FOR 1923			
Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.	Postponed	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich-Ind.	West Baden, Ind.	June 18 to 21	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	August 28 to 31	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	September 24 to 27	Fred H. Smith, Ida Grove, Iowa.
New England	Maplewood, N. H.	Postponed	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States	Postponed	Postponed	Orren Jack Turner, Secretary, Princeton, N. J.

occurs to prevent the boss from appearing on the scene, can YOU fill his place? Are you able to bear his responsibilities, your own, and all those of the rest of the staff? Can you rise bravely to any emergency occasion and be a credit to the studio in which you work? If so, then you deserve big money, for you have learned to walk, and are indispensable to your employer. If not, then you are but a creeper, and ought to be perfectly contented with the pay you are getting until you get out of baby rompers. If we have never had to bear big responsibilities, our staying on the job, or turning in our resignation, will not make one jot of difference to the firm, for we are only encumbrances, and would never be missed.

If you throw a dog away out into the deep water, he will always swim. An assistant in a photo studio who cannot do the same, is no asset to the business. "Oh," you say, "but I don't belong to the canine family." Well, neither do any of us, but

at the same time we do need more of the splendid qualities of the dog, such as faithfulness, loyalty and determination. It beats me how some photographers can keep an assistant about the studio, who continually runs to him to find out how to do this or that, and always asking stupid questions, and instantly forgetting the answers, only to ask again the next time such a problem comes up. I have actually heard photographers speak of "my assistant, Miss or Mr. So & So," when I wondered wherein lies the "help" derived from harboring said assistant around the place. I know of one receptionist in a nearby studio, who has been saying, "How do you do" to the customers, over and over again for about twenty years, yet she still has to say "how do you do" to the boss, only she adds "this" or "that" to the sentence, making it "how do you do this?" or "how do you do that?" One would think she had not been present when brains were passed around. Yet she is taking her little pay cheque of twenty-

HIGGINS'

THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

**PHOTO
MOUNTER
PASTE**

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers
271 NINTH STREET, BROOKLYN, N. Y.
Branches: Chicago, London

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

five dollars per week, and without even a blush.

Have you ever noticed that if there are no great responsibilities in addition to our day's work, time always drags along so slowly? While the person who has many heavy responsibilities, may be often heard wishing the day were longer, in order that he or she might do more work.

My boss rehearses me quite frequently. "What would you do in such and such a case, if I were not here?" or "Just how would you go about to do this or that, if I were away?" Oh yes, I know all the answers just like a Catechism, but it's when the boss is away off somewhere, attending a convention, or lying helpless on a bed of "Flu" or "somethingorother," that I dig in and do more than just answer in words. More snags will turn up in the few days that the boss is absent, than would ever come up in a whole year if he were on the job. That is when I have to realize that I am the boss' second, his substitute, his assistant in more than name only. I am compelled to rise to the occasion, and work out my own salvation. Each time I have to bear the boss' responsibilities, I feel the better and stronger for it. It works exactly like a spring tonic to a rundown system.

Now, if there are any of you photographers who are "stay-at-homes" and have not yet learned the art of getting sick, you ought to work some sort of a frame-up, just when the orders are pouring in like water, and the work is at sixes and sevens, and absent yourself from your studio—evaporate. You will soon discover the actual worth of your employees. You may have one who is worth more than you are paying, and you may not. Even camouflage is sometimes profitable.

✱

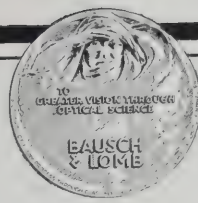
"Did you telephone the plumber that the hot water pipes are leaking?"

"Yes, my dear."

"What did he say?"

"He said he'd put us on his waiting list."

Bausch & Lomb Tessar Lens



For Speed

As the Tessar Ic works at the speed of $f4.5$, it can be used with satisfactory results even when the light is poor.

For Covering Power

The Tessar Ic possesses reserve covering power which is desirable when using with larger size plates than regularly listed for, also when swing back is employed.

For Flatness of Field

The Tessar Ic permits handling groups and standing figures at much larger apertures than do the ordinary types of lenses.

Write for our portrait lens catalog, if you haven't a copy.

Bausch & Lomb Optical Co.

630 St. Paul Street Rochester, N. Y.
New York Washington Chicago San Francisco London

Makers of Photographic Lenses and Shutters, Projection Apparatus, Microscopes, Binoculars, Telescopes, Ophthalmic Lenses and other High-Grade Optical Products.

Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York
Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

Our Legal Department

Another Partner in a Hole

As long as there are business men to write me letters like the following, which I received from a Western carriage and hardware dealer during the week, it will still be in order to say a word about the pains and penalties of partnership:—

Will you kindly give me legal advice on the following? I have an interest in a hardware stock and wish to discontinue partnership with the party with whom I am interested. I have offered him my interest in the stock, but he does not want to buy it. Can I sell my interest to other parties without his consent, or can I take my part of the stock and move it to another town to myself? There are no articles of agreement at all, no articles of partnership, although we have been running for about two years in this locality. Your early reply will be very much appreciated.

W. C. K.

Naturally I can't reach all the business men in the country, and all of them wouldn't read what I wrote if I could, but I have dinned so often about the absolute idiocy of going into partnership without a proper agreement, that I actually feel a sense of disappointment and defeat when I get a letter like this. Here is a man, apparently intelligent, who formed the most dangerous of all human relationships without taking even one of the precautions which can be taken at such a time. Lending every dollar you have in the bank to a man you never saw or heard of, is not one whit more uncertain and hazardous than going into partnership, no matter how well you think you know the man, without the insurance which the right kind of an agreement gives.

I can answer this correspondent's questions, and as I go along teach somebody else a perhaps needed lesson.

I have already said that every partnership ought to be founded on a written agreement,

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWERDIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

preferably prepared by a lawyer, but it doesn't need to be if you know how to prepare it yourself. With some knowledge of the risks of partnership, however, I feel that if I were a layman and could only use a lawyer for one thing, it would be to prepare my partnership agreement if I needed one.

1.—No partnership ought to be formed without a time limit. If the combination proves uncongenial, a time limit will save lots of worry and possibly lots of money. If it is congenial, the time limit, when reached, can be waived and the partners go right along.

2.—When the partners have decided to separate, but the firm has no time limit, neither can compel the other to buy him out or to sell to him. The only thing to do is to get together on who shall buy and at what price, and my observation is that this is usually impossible, just as it is in this case.

3.—One of the big disadvantages of partnership is that you can't sell your interest to another man without your partner's consent.

A partnership agreement sometimes contains a provision permitting this, but it is a bad thing and not usually practicable, because no man can reasonably be asked to accept anybody as partner to whom his fellow member may sell. You can't get around this feature of partnership very well.

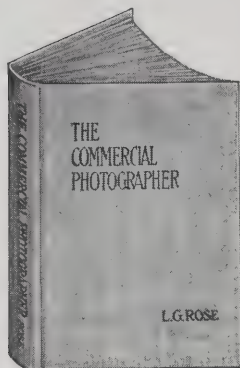
4.—Nor has a partner such an interest in the stock and fixtures that he can separate it from the mass and go off with it. A partner doesn't simply own half the stock and fixtures, he has an undivided interest in the whole, subject to the payment of debts. As one text book puts it, "as firm property is not owned by the partners in severally (i.e., individually), but belongs to the partnership, it follows that neither partner is entitled to exclusive possession of the firm estate, or of any item of property composing it." You can easily see what an impossible thing it would be for one partner to divide the stock and fixtures into what he considered halves, then taking one half and

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial
Work in Two Large Cities

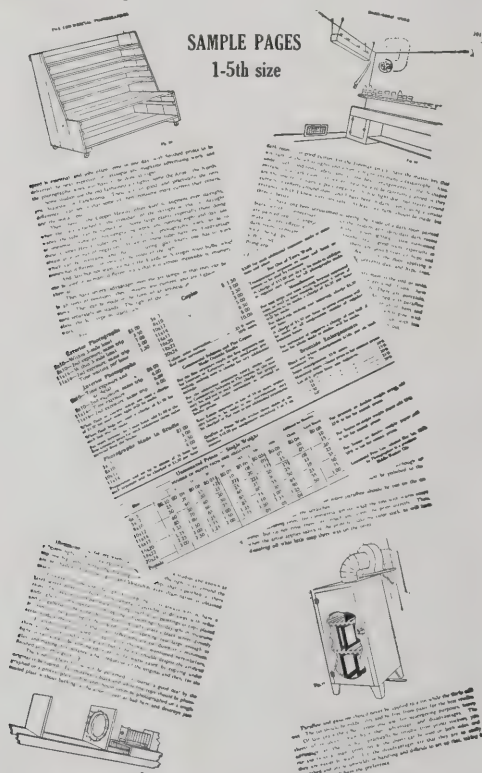
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

leaving his partner the other. It couldn't possibly work out unless there were two of everything and the mass therefore divided naturally into halves.

I repeat that an equal partner's interest in the assets of the firm is merely the right to half the money that is left after the assets are all sold and the debts all paid. And if he and his partner can't agree to do it any other way, they will have to follow that precise course, viz.; wind the partnership up, sell the assets, pay the debts and divide the net balance.

How can you make a partner do that? There is only one way to do it if he is stubborn—go into court. It is a simple, ordinary procedure—you go in court with a petition reciting that the partners want the firm wound up, but can't agree on any way. The court will order an accounting and wind the firm up.

I said awhile ago that one partner can't sell his interest to a third person without his fellow member's consent. Perhaps I ought to qualify that a little. He can't sell his interest as an interest in a going business, but he can sell his right to his share of the balance after the business is wound up. For that reason a partnership must be wound up and an account had whenever one member sells out to a third person without his partner's consent.

(Copyright by Elton J. Buckley.)



Pittsburgh Photographers

There was an excellent turnout for the regular monthly meeting of the Pittsburgh Section, Professional Photographers, which was held in the George Washington Hotel at a banquet in the grill and in the J. R. Hallam Studio. A large number of photographers from all sections of Western Pennsylvania, many of whom were accompanied by their wives, were present. This was one of the best attended and most successful gatherings held by this organization for many months. There were 73 persons at the banquet in the George Washington Hotel.

A. H. Diehl, of Sewickey, president of the National Photographers' Association, was present. An instructive program had been arranged for the meeting in the Hallam Studio, which is well equipped with lights and photographic

apparatus. George Kossuth, of Wheeling, W. Va., delivered an interesting address on "Photography by Artificial Light," and R. W. Johnson, of the Trinity Court Studio, Pittsburgh, described many practical devices which are of great aid to the photographer.

Following the banquet, which was served in the grill of the George Washington Hotel at 7 o'clock, members gave short talks. J. B. McClay, of Wilkensburg, president of the Pittsburgh Section, turned the meeting over to George Kossuth, who acted as master of ceremonies.

Mr. Diehl, president of the National Association, had just returned from the New York Exposition, and he told of the many interesting features and demonstrations that had attended that gathering. He also gave some of the plans for the National Convention at Washington, D. C., this summer, and expressed the belief that in time there will be two National Conventions a year, one in the East, the other in the West. He also gave an interesting description of the summer school for photographers established by the National Association last year at Winona, Indiana. This was such a big success that it will be repeated this year. Mr. Diehl is a man of many years' experience, and he described how at this school the photographer can, during thirty days of intensive training, learn what it would require many years in the studio to acquire. He also spoke on the "ruts" that photographers get into.

The main address of the evening was by George Kossuth, on "Photography by Artificial Light." This was accompanied by practical demonstrations in the Hallam Studio, which has been fitted up for dark day or night work. Mr. Kossuth is a photographer of more than fifteen years' experience, and he has a national reputation. He strongly advocated the elimination of retouching as much as possible, and stated that he believed that there is less of it now than in former years. His reason for this is that a retouched negative takes much of the character out of a man's face, and the photograph lacks that intimacy which it should have. He stated that he did not think there are as good technical workers today as fifteen years ago, but he believed that the present-day photographer gets something into his photographs which the old-timer lacked—personality.

It was his belief that many of the lights of today are a menace to photography. Personally, he prefers the daylight for his work, and he has never seen the artificial light that can equal the sun. Artificial lights should be used only to help out the daylight on dark days and at rush times, such as at Christmas.

However, he demonstrated what wonderful changes can be made in a face by means of spot lights and mirrors. He showed how to pose the subject to the best advantage. There are some types who cannot be photographed successfully by artificial light. It was a most interesting and instructive lecture for both the professional and amateur, or anyone interested in photography. As

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

ORDER FROM

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged

Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

PHOTOGRAPHER WANTED—Man to retouch and print, also to operate when necessary. We have a well-established business, doing a good class of portraiture in a new modern studio. Will pay salary and bonus to right party; city of 10,000. Send photo of self, also samples of work; state experience and salary expected. Photographs will be returned. Everard L. Johnson, Patchogue, L. I., New York.

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

WANTED—Home-portrait and all-around operator and workman. Send samples of work; photo of self; where experience was gained; state salary expected. Gay's Art Galleries, Fall River, Mass.

SALESMAN WANTED—Photographic salesman, selling direct to photographers, to cover Southern territory. Can live in the South. Address Box 1047, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Portrait or technical line (latter preferred). Well up in all dark-room work, copying, operating; expert enlarger; bromide printer; no retouching. Last position, three years with the Interallied Commission of Control, Berlin, Germany, as technical photographer; best references. Chicago or Milwaukee preferred. Address, Chas. Link, care of Mr. Tom Moore, 311 East Cedar Street, Platteville, Wis.

POSITION WANTED—Photographer wishes position. Studio or amateur work; thoroughly experienced in all branches. Address Box 1050, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Young man with about three years' experience in general photographic work desires position as assistant in portrait studio. No retouching. Address Box No. 1049, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Old established studio, equipped to 11 x 14; 20,000 population to draw from. Price \$2,000. Gardner Studio, Rockland, Mass.

FOR SALE—One of the best studios for sale in a city of 35,000, with about 50,000 to draw from. Place pays \$4,000 a year net. Ideal place for man and wife. Address—Box 373, Cumberland, Md.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Opportunity to purchase a Kodak and Victrola business. Price \$15,000 cash. Building may be purchased. Well established going business in a growing community. For further particulars address Box 1051, care of BULLETIN OF PHOTOGRAPHY.

WANTED—Cassel's Photographic Encyclopedia in good condition. State price and condition. Robert John, 229 West 28th St., New York City.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS

PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

his models he selected several subjects from among the visitors.

R. W. Johnson, of the Trinity Court Studio, Pittsburgh, spoke on practical devices which he had found very useful in his work, and by demonstrations showed how to use them to the best advantage.

Before leaving the George Washington Hotel, short talks were given by Harry Springer, of Scottsdale, president of the Westmoreland Section, and Bert Jones, plate demonstrator for the Eastman Kodak Company.

AS WE HEARD IT

Irvin Gretsinger has purchased the McCarty Studio, Jonesboro, Ark.

O. M. Hills, of Toledo, Ohio, has reopened his studio in Fremont, Ind.

Ira S. Badger, of Champaign, Ill., has purchased the Freely Studio, Mt. Carmel, Ill.

Mr. and Mrs. C. F. Paschal, formerly of Missoula, Mont., are opening a new studio in Dallas, Ore.

B. L. Hallen, who has studios at Tampa and Lakeland, Fla., is making arrangements to open another branch in Palatka, Fla.

G. Carson and G. Prosser have opened a studio in the McCormack Building, Santa Ana, Cal., which will be known as the Gainsborough Studio.

In conformity with his annual custom, B. B. McCrary, Eldorado Springs, Mo., again this year held a May Day party on May 4 and 5 for all babies brought to his studio on those dates.

E. P. Russell, who recently purchased the Bachelder's Studio, Kingsport, Tenn., has just completed installing new equipment and furniture and the studio will now be known as the Russell Art Studio. Mrs. Russell will have charge of the reception room.

William Heath, for forty years a photographer in Bradford, Ohio, died on April 23rd, at the home of his sister, Mrs. Nona Covault, Sidney, Ohio. Mr. Heath was 77 years of age and his death was due to a stroke of paralysis which he suffered for two years.

The annual convention of the Ontario Society of Photographers will be held at the Prince George Hotel, Toronto, Canada, June 26th, 27th and 28th.

Our Canadian brothers are noted for pulling off good conventions and 1923 promises to surpass its predecessors. Towles, of Washington, will demonstrate on two days, and Pirie MacDonald will be one of the interesting men on the program. The commercial photographers will also be looked after.

Charles Aylett, Toronto, is the president, and C. H. Cunningham, secretary, 3 James Street North, Hamilton, Ontario.

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Botticelli</i>	<i>Morland</i>	<i>Rembrandt</i>
<i>Constable</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>Raeburn</i>	<i>Meissonier</i>
<i>Hogarth</i>	<i>Jan Steen</i>	

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions
have been sold as high as **\$100.00**.
It has been reprinted in a limited
edition of only 1000 copies. *Will
you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS

636 Franklin Square, Philadelphia

A NEW BOOK

THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written
on work with the Air Brush, especially as applied
to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$3.50 post paid

Mr. Geo. F. Stine, the author, is known as
one of the most expert workers with the Air
Brush in this country, and the series of 32 illus-
trated lessons, which forms a considerable portion
of the book, is the most detailed and carefully
worked out course of instruction that could be
imagined. With the help of this book any photog-
rapher can learn to use the Air Brush.

In addition to the comprehensive series of
lessons, there are seven chapters on coloring with
the Air Brush, a very valuable addition to the
book, and something not heretofore found in
print.

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY IN A BINDER, handy for reference

THE only Magazine Binder ever invented that will quickly and se-
curely bind each issue as published and bind one magazine or a
complete file without in the slightest manner mutilating same,
such as punching a hole in the magazine, gluing, lacing, or in some
manner attaching something to it. No strings, clamps, springs or locks
used. Retains at all times the appearance of a neat and substantially
bound book and the magazines are just as substantially bound as a
regularly bound book no matter whether there is only one magazine
in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can
use it correctly. Every Binder is thoroughly examined before shipment
and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble
the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins,
holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they
have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS

:: :: ::

636 South Franklin Square, Philadelphia

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 825

Wednesday, May 30, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	675
Can the Daguerreotype Process be Revived?	676
Photo of Felix Raymer	679
Background and Accessory	679
Illustration by Heyn Studio	680
Association News	681
Don't Cut Prices (C. H. Claudy)	683
Leaves from My Note Book	685
Focal Length in Portraiture	686
Business Houses that Over-use their Sidewalks } (Elton J. Buckley) }	688
Duplicator Advertising (Frank Farrington)	691
As We Heard It	693
Studio Gossip (Frank Williams)	698
Classified Advertising	699

Editorial Notes

The late Colonel Marceau, who so successfully judged the public taste in photographs, was fond of exhibiting to us a costly watch that he carried, and that had the additional quality of a photographic adornment. On the inside of the case there was the portrait, not simply attached to the surface of the case, but apparently either jappaned or vitrified in it—"burnt in," as it was commonly described.

✱

Watch-case photography has from time to time had a vogue with the public, and many photographers have specialized in it. They may do so now, although we do not

hear of such work being done. We throw out the hint for the benefit of those who are ever on the alert for new or, at any rate, uncommon side-lines for attracting the patronage of their sitters, or those of them who may be satiated with the "usual thing."

Ceramic enamels, at one time very popular, are in our opinion certainly worth attention as possibly worth revival. Introduced about 1855, they had a great vogue and some thousands of them must be still in existence, as, like the Daguerreotype, they were permanent as well as beautiful. And they lend themselves so well to the adornment of articles of jewelry. We believe they are still produced in France, but we do not hear of them in any other country.

✱

These little pictures were collodion positives, usually portraits, "burnt in" on ceramic supports, and, mounted in gold settings, they made attractive looking brooches. Sometimes you saw them attached to watch chains or on bangles around ladies' wrists, or among the seals hanging from the dandy's fob. Occasionally larger images were burn in plaques for wall or other decorative purposes. And, of course, the process was applied to chinaware. The present Queen-Mother of England, Alex-

andra, once had a set of photographs "burnt in" to a tea service.

✱

Many of these specimens of "permanent" photographs are, of course, in the Smithsonian Institution and other collections. Both processes, watch-case photography and ceramic enamels, are practicable to the extent of being within the ability of any intelligent photographer to produce. It must never be forgotten that in photography, as in everything else, there is always a public desirous of having the best obtainable and willing to pay for it. Were it not so, there would be no business in the luxuries of life.

✱

H. Walter Barnett, the photographer, so well known in America, has not, it appears, joined the London firm of Elliott & Foy. He is conducting a studio at Dieppe, France, and recently held an exhibition of his works, which attracted great attention from the residents and visitors to that fashionable coast resort.

✱

Photography is an unerring detective. The newspapers recently raised a hue and cry over the disappearance of a wealthy and well-known young lady from Montclair, N. J. Her photograph, it seems, had frequently been reproduced in the newspapers, and this led to her early identification and recovery. When one reads of cases like this, and myriads of others that could be cited, one wonders how the world got on so long without the aid of photography in all the ramifications of life.

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY

636 Franklin Square

Philadelphia

Can the Daguerreotype Process be Revived?

The President of the Professional Photographers' Association, Mr. Alexander Corbett, at the Congress held in London, March, this year, devoted a great part of his address to the first photographs commercially produced—the daguerreotype. Eighty-five years have passed since then and there are at the present time daguerreotypes in a state of perfect presentation. The image of this kind of picture consists, as our readers know, of reduced silver on copper; it is beautiful to look at and, of course, is as permanent as these things can be.

Portrait daguerreotypes, stereoscopic daguerreotypes, landscapes, seascapes, and many other kinds of subjects were popular for years—certainly well into the sixties of last century. This writer once possessed a collection of them. In London, at the present time, they can be bought for the equal of a few cents each. So can old collodion negatives and transparencies, monocular and binocular.

Daguerreotype is not an impracticable process today with lenses working at $f2.9$ and $f3$, still, nothing like the short studio exposures in vogue could be thought of, unless means were discovered for increasing the rapidity of the sensitive surface. We have a clear recollection of instantaneous daguerreotypes made of yachting scenes—indeed, we actually handled the pictures, and the daguerreotypes we saw produced indoors by the late William England necessitated long exposures, minutes, in fact. It is doubtful if you could persuade people to sit that long in these strenuous times.

The process, if old, is by no means obsolete for it is practicable, and in some respects, unique. We can conceive the possibility of its being selected to perpetuate for the edification of a remote posterity, say that of 3000 A. D. an imperishable record of an object or event not to be consigned to treatment by other photographic methods.

Six and a half by eight and a half inch daguerreotypes were once extant—and probably larger sizes. They were also used for projection purposes by reflection. Some bold photographer might, one of these days, attempt a big sized daguerreotype. If he succeeded, he would rank as a master, indeed. And the picture would be costly. But it would be permanent and decorative.

We print herewith Mr. Corbett's address:

The first practical process of photography was invented by Louis Daguerre, of Paris, and has been named, Daguerreotype, after him. The details were first published in August, 1839. The sensitive surface was produced by exposing a plate of silvered copper to the vapor of iodine, part of the silver being thereby converted into iodide of silver. After exposure in the camera, the latent image was developed by exposing the plate to the vapor of mercury, which attacked that part of the iodide that had been acted upon by light, producing a visible image. The plate was then fixed and washed. With the single lenses (then the only ones available) requiring a small stop, the plate thus prepared required very many minutes' exposure, but methods were soon discovered of improving the sensitiveness by the use of bromine or chlorine vapor in conjunction with that of iodine, and in 1841 Petzval gave the optician Voigtlander the formula for constructing the portrait lens that is still in use, and the process became available for portraiture.

The news of Daguerre's invention led our countryman, Henry Fox Talbot, to communicate to the Royal Society the results of his own experiments. Following, initially, the lines of Wedgwood and Davy, who had experimented at the beginning of the century in sensitizing paper by brushing it over with a solution of salt, followed by one of nitrate of silver, but who broke down through their inability to find anything to fix the image. Fox Talbot had succeeded in rendering his impressions permanent, and had greatly improved the sensitiveness of his paper by repeating, alternately, the salt and silver treatment. He had succeeded in getting a sufficiently exposed picture in the camera with an hour's exposure, thus entitling him to the credit of having produced the first negative. Recognizing the importance of the new principle involved in Daguerre's process, the development of the latent image, Fox Talbot renewed his experiments. The vapor of mercury used by Daguerre was inapplicable to a paper process, and among the many chemicals that he found were capable of reducing silver, he finally chose gallic acid. In 1841, his process, which he named calotype, but we have chosen to call Talbotype in his honor, was complete, and he patented it.

Briefly, his method was: He first brushed over suitable paper with a solution of nitrate of silver, and, after drying it, repeated the operation with a solution of iodide of potassium, thus converting the silver into iodide of silver, leaving an excess of iodide of potassium. Iodide of silver is insensitive in the presence of iodide of potassium, so that several sheets might be prepared

at a time, and, after drying, kept in the pages of a book or elsewhere for future use. When required for use, a sheet was sensitized by brushing over a solution containing both nitrate of silver and gallic acid, thus leaving a coating of iodide of silver with an excess of nitrate of silver, plus gallic acid. It was then ready for use wet, or could be dried. After exposure development was effected with a similar solution, containing nitrate of silver and gallic acid, to that used for sensitizing. Finally, fixing and washing in the ordinary way completed the process.

Though many other processes, some of them very extraordinary, were invented in the meantime, the two processes described remained the standard processes until the wet collodion process came into use in the early eighteen-fifties, and even for some years after then they continued to be used by some.

Unlike the attitude painters and other artists adopted towards photography in later days, in the early days they were among its most enthusiastic admirers. One of them is recorded to have prophesied painting would become a lost art. It was a false prophecy, but as portraits by the new process became obtainable through the establishment of professional Daguerreotypists in most of the towns of any size, the Miss La Creevy's and their class lost much patronage, and in time all but the most talented were extinguished. A writer of a little later period says: "The cheap portrait painter whose efforts were principally devoted to giving a strongly marked diagram of the face in the shortest possible time at the lowest possible price has been in a great degree superseded. Even those who are better entitled to take the rank of artists have been greatly interfered with." The oil paintings of the period of our great grandfathers, the work of the class referred to, which may occasionally be seen in the shops of the lower class dealers in second-hand furniture or still lower down, in the last stage of material dissolution, at marine store dealers bear out the writer's description, diagrams of faces.

With the Talbotype process, as the sensitive material was on a paper base, and remained in usable condition some days after preparation, and the size of the photograph was only limited by the dimensions of the camera, it was the process usually chosen by the many amateurs of photography. It was chiefly landscape work they practiced, for the process was never made anything like as sensitive as the Daguerreotype became, and for successful portraiture full sunlight on the subject, if a portrait, was almost a necessity. However, many fine portraits were produced. A reference will be made later to some of them, and to examples of other descriptions of work still in existence and available for examination.

There is a charm about a well-executed Daguerreotype, especially if skilfully tinted in powder colors, as most of them were, that placed it in close rivalry with all but the very best of ivory miniatures, and a Daguerreotype was almost always a good likeness, and the miniature frequently was not. It was almost necessarily a miniature in size from the fact of its base being a silvered copper plate, and it was usually mounted in a folding morocco case. It was the novelty of a picture produced by the action of light that first attracted attention, but the desire for possession was created by the merit of the result. Daguerre-

otypy soon became a profession. The earliest of the Daguerreotypists were, in many cases, makers of optical and scientific apparatus, who in those days were the actual makers of the articles they supplied, and their scientific knowledge was helpful in grasping the complexities of the procedure. In time, when specimens had become distributed and their excellence recognized, many of the cheap portrait makers, finding their tide was on the ebb, joined the ranks of photographers, and their previous occupation was helpful, inasmuch as they would have some fundamental knowledge of art principles, even if unable to make them effective in the work of their hands.

Those who have had the opportunity of seeing any really good specimens of Daguerreotypy will have no difficulty in understanding that their delicacy and beauty won admiration even from those who might have felt honest fear at the advent of a new art competing with their own.

A fair number of negatives by the Talbotype process and its variation the waxed paper process are still in existence in good condition, but original prints in good preservation are not plentiful. Like most old printed-out silver prints they have faded. Books of original prints by Fox Talbot himself and some others may be examined at the Royal Photographic Society's house, and there also may be seen a number of prints by Talbot's process, the joint work of D. O. Hill, of the Royal Scottish Academy, and the photographer, Robert Adamson. They are well worth the journey to see. Those who are earnestly working to produce the best that modern facilities in photography assist them to, will find their admiration not unmixed with melancholy on realizing how difficult it would be to equal, still more to improve upon the work of these great men of 80 years ago.

In 1853 the Photographic Society of London, now the Royal Photographic Society, was founded. The President of the Royal Academy, Sir Charles Eastlake, being its first president, photography was thus officially recognized as being within the domain of Art. By this time the use of paper for printing having an albuminized surface, which kept the image wholly on the surface instead of partially sinking in as occurred in prints on the plain salted paper hitherto used, had become the practice, and the wet collodion process, invented by Scott Archer in 1850, had begun to supersede the older methods. From that time the collodion process was the standard one until the revolution in the method of making negatives brought about by the demonstration by Charles Bennet in 1878, that with gelatine instead of collodion as a basis plates could be made of a sensitiveness hitherto unattainable. The glass and other materials employed in the collodion process were easy to procure, the preparation of the collodion was the only difficulty in connection with the chemical operations, but, as soon as the demand arose, that was obtainable ready for use. The process was available for portraiture in all but the very dullest weather. It was easy to learn. The time occupied in the sensitizing of the plate was only a few minutes. The size of the plate was only limited by the capabilities of the apparatus. Moreover, by slight differences in the manipulation either a negative or a positive could be produced. With a full exposure and sufficiently long development a negative resulted. With shorter exposure, and development only carried to the extent that a very thin film was

deposited, leaving the shadows, after the fixation, clear glass, only washing, drying, and backing up with black velvet or paper was required to produce the glass positive we are all familiar with. The deposit, unlike that in a developed gelatine plate, being nearly white, it formed a visible image by reflected light after fixing the plate.

A dark room was, of course, necessary for preparation and development, but sufficient accommodation was afforded by a portable arrangement with an internal space of a few square feet. Equipped with such an arrangement mounted on wheels, a quarter-plate box camera and portrait lens, a tripod and a few dark-room accessories, probably procurable for about £5 or even less, a class of itinerant photographers came into existence, making their way through the country towns and villages, or standing at the fairs or on the sea front, providing the means to all but the very poorest of obtaining what had hitherto been a luxury of the well-to-do—a portrait.

The facilities of the new process led most of the Daguerreotypists to adopt it, though some of the most successful continued to make Daguerreotypes for several years more. The glass positive was inferior to the Daguerreotype, but could be finished and delivered in less time and at much less cost. But the smaller charge led to a greater number of customers, and the less time occupied made a greater output possible. On the whole there was a gain. Moreover, with the same apparatus and appliances, both negatives and positives could be made and, from the negatives, prints suitable for framing and mounting. Prints increased in popularity, and glass positives waned, and in time photographers left the glass positive to their brethren of a humbler rank.

In 1859 Disderi, of Paris, Court photographer to the Emperor Napoleon III., introduced the *carte de visite*. Originally, as its name signifies, it was intended to be used as a visiting card, and to that end cartes were charged at so much per dozen. The price of each print at the rate per dozen made a portrait no longer an expensive gift, and the number acquired enabled a distribution among many friends. From each receiver, of course, a portrait was expected in return. The exchange of *cartes de visites* became something more than a fashion. Albums to contain the family collection were sold, and in a year or so hardly a family of the upper and middle classes was without one. The demand for the *carte de visite* induced literally hundreds to set up as photographers. The descendants or successors of some of them, whose names are honored amongst us to this day, are with us tonight; but all sort and conditions of men hastened to gather the golden harvest. It was easy enough to make negatives and prints of a kind, and the public generally was not capable of discriminating between good and bad photography, and was practically ignorant of art and the scenic background with its impossible perspective, the furniture of a palace in front of a rustice scene, the curtain casting a shadow on the distant hills, was not only accepted but even approved of.

Then it was that photography lost the admiration of painters and other artists. Other sizes of portraits were introduced mounted similarly to the *carte de visite*, but none had the same vogue. The cabinet, introduced in 1864, was many years before it had any popularity, but it outlived the *carte de visite*. The gelatine process did not in itself do much to alter the course of the album portrait, but

when the manufacturers had succeeded in supplying plates of regularity and free from defects peculiar to the process, the technical defects, spots, comets, streaks, etc., much in evidence in the work of careless or ignorant operators, ceased to appear. In the studio the shorter exposure required rendered the head rest obsolete, and allowed variations in lighting not possible with wet plates on account of the length of exposure required, and the improvement in the work was almost entirely in the technical quality. In later days the wonderful perfection achieved by the manufacturers in the correct rendering of the scale of gradations in these plates has greatly aided photographers as a means of artistic expression.

The gelatine plate has also been the means of making possible many ways of producing photographs which appeal to the masses, such as sticky backs, that are really marvelous at the prices charged.

The electric light has benefited photographers mostly by rendering them independent of daylight at all times and states of weather. It has put them in possession of a power of producing effects, if not impossible, extremely difficult with daylight, which when used with discretion is valuable and legitimate, but it is a dangerous power to entrust to the ignorant, who might be tempted to use it in way consonant neither with good taste nor good sense.

On the first introduction of the platinotype its beauty was not generally recognized; the dull surface did not appeal, because a photograph, to most, differed from other prints in having a glossy surface. In an album a platinotype certainly did look at its worst. But when a few photographers showed specimens on broad, white mounts having the appearance of engravings, the platinotype began to meet with approval. From that time many things and happenings have continued to help towards the emancipation of photographers. Many of them have taken advantage of their freedom and are issuing work that is recovering for photography the respect and admiration with which in the early days it was regarded by artists. We must cast aside entirely the bad traditions that have held us down, and go to nature direct to learn how to keep our work truthful to nature. Though we necessarily work for money, commercial success should not be our only aim in life. Ours is an honorable profession, and it is our duty to make it universally so regarded. We must win the confidence of men for our profession and ourselves by working honorably and putting the best that is in us into our work.

✱

"When they elect ladies to the Senate, how do you suppose they will dress?"

Movie Producer (absent minded): "Doesn't make any difference. Ladies don't have to wear much in a Sennett."

FOR SALE

Portrait business in Chicago; well established and growing. Bargain and good opportunity for an artist or someone who can make copies and enlargements. \$2,000 cash. Will give assistance.

Address PHOTO ART

care of BULLETIN OF PHOTOGRAPHY, Franklin Square, Philadelphia, Pa.



FELIX RAYMER, Austin, Texas,
who has recently passed his 53d milestone

Background and Accessory

The background of the picture, whether portrait or landscape, never plays a neutral part; that is, it is accessory to the effect and tells for good or ill in the general impression the picture makes.

In portraiture, it gives relief or plasticity to the head. In a figure study, it furnishes setting and interprets the motive.

In portraiture, as a rule, the head is the chief motive, and so the background should be so conceived as not to attract attention above that of the head. While it should not be obtrusive, at the same time it should not call for any consideration on account of its poverty, thus emphasizing its bareness.

A plain background is often selected as a support to the portrait; that is, a uniform setting to the head is often found to be the best means of bringing out the fine features of the portrait. But a plain ground can effect this purpose only when its character suggests atmospheric surrounding. A plain

extension in uniform lighting cannot give this atmospheric suggestion. There must be delicacy of light and shade in the background, so that the darks of the portrait may be pleasingly relieved against the lights in the background, and contra-wise, the lights against the darks. This is best accomplished by turning a plain ground at a slight angle to the plane of the portrait.

For full length figure subjects, a more varied background will be found to do better service than the plain ground, in which the figure would look too isolated.

Scenic backgrounds are used by some of the ablest photographic portraitists. Great care, however, is needed in getting correct proportions in the perspective of the two elements.

It is well to have neither too great extent of scenery, nor too contracted a view. In the scenery depicted, there is generally too much background distance, no middle distance nor foreground.

It is impossible with such scenes to get a figure in harmony, and so the photographer is apt to look about for supplementary means of connection, in anticipation of good results; but the incongruity of actual things with painted ones is only too apparent. True, the introduction of elaborated accessories in the portrait is forced upon the artist, much against his sense of the propriety of association.

The sitter wants to be depicted amongst magnificent furniture, just for the same reason he puts up, when away from home, at the most expensive hotel.

Even in home portraiture, where the accessories are in good keeping with the subject, the thing is often overdone. So many pieces of furniture, attractive for initial beauty, are introduced that the composition gives the impression of a rummage sale. The danger of encountering such presentations is occasioned by the inducement offered for artistic arrangement, having no connection with the pose or general disposition of the model.

It is always advisable to determine what



Heyn Studio
Omaha, Nebr.

is your intention in the pose of the subject and then study how to apply the accessories to heighten the decorative effect of the picture. Do not be tempted to put in anything which may cry out for special attention. Such fine-featured things detract from the main interest and destroy the harmony and unity of the picture. For the picture is a synthesis of things, not an inventory of excellencies.

A single head rarely, if ever, needs any accessory.

If properly posed, so that the head appears gracefully attached to neck and shoulders, and if the drapery is managed for good decoration, the artistic sense is gratified and wants nothing pronounced to associate with it. A plain atmospheric ground is all that is desired.

A full length figure, or where there is a group, accessories are most helpful as explanatory means of expression if they give a good accounting for their introduction.

We advise individual study rather than incorporation of suggestion from the work of others. Get a comprehension of the value of the accessory. Use it as current coin to secure effect, not on account of any intrinsic value it may possess, for then it becomes a stumbling block and a rock of offense in art.

"PROGRESS MEANS SUCCESS"

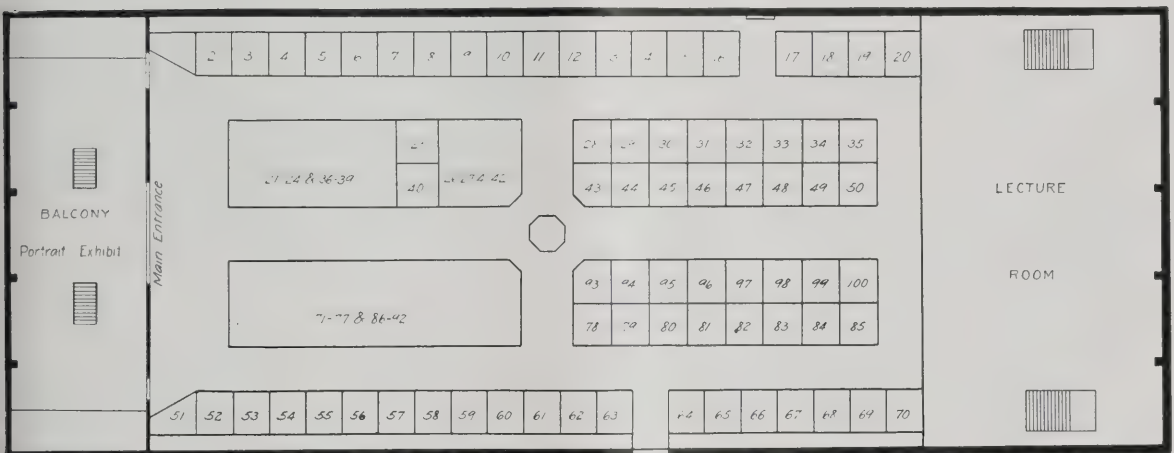
ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

41st Annual Convention Photographers' Association — of America —

Convention Hall, Washington, D. C.,
July 16th to 21st, 1923



FLOOR PLAN OF CONVENTION HALL

The sale of space for exhibitors is progressing in a most gratifying way. At this writing seventy per cent of the number of booths has been taken and several reservations made for desks, all of which proves, that (with but ten days elapsed since the release of plans and contracts) the manufacturers and dealers have been planning on the convention for some time. When it is considered that this amount of space has been taken by thirty-two exhibitors, an average of over two booths to each exhibitor, it is sure to be the biggest convention ever held and one well warranted attending. In the order of size, the following have requested space:

Altek Photographic Corp,
AnSCO Company,
Bausch & Lomb Optical Co.,
W. S. Bell & Company,
Eduard Blum,
Brieloff Manufacturing Co.,
Butler-Spieth Company,
California Card Mfg. Co.,
The Chilcote Company,
Colegrove Brothers,
Cramer Dry Plate Company,
Defender Photo Supply Co.,
Eastman Kodak Co.,
Furst Brothers & Company,
J. S. Graham Co., Inc.,
Gross Photo Supply Co.,

The Haloid Company,
 Hammer Dry Plate Co.,
 Japanese Water Color Co.,
 Johnson Ventlite Co.,
 L. M. Johnson,
 The E. N. Lodge Company,
 Medick-Barrows Company,
 George Murphy Company, Inc.,
 Pa-KO Corporation,
 Photogenic Machine Company,
 Sprague-Hathway Company,
 J. Sussman Photo Stock Co.,
 Taprell-Loomis & Company,
 J. H. Wagenhorst & Co.,
 Warren Products Company, Inc.,
 Wollensak Optical Co.,

Desk Space

Abel's Photographic Weekly,
 BULLETIN OF PHOTOGRAPHY,
 Michigan Photo Shutter Co.

Special Notice Regarding Railroad Rates

Special attention is called to the form of certificate to be used this year to secure the reduced fare to the convention. In former years a member applied to his local ticket agent for a certificate which had to be validated at the convention and this entitled him to the return trip at half fare. *THIS YEAR* the certificate *will be issued by the Secretary of the P. A. of A.* on request of members and will enable them to purchase their round trip tickets at the beginning of the trip and will not require validation at

the Convention Hall. It is imperative that those contemplating attending the convention secure their certificate at once. If same is not used, it *MUST* be returned to the Secretary to receive credit on the records. Whether you eventually use it or not, get your round trip certificate *NOW*. One will suffice for each member and dependent member of his or her family.



Hotel Washington—Convention Headquarters,
 Pennsylvania Avenue, at 15th Street

Hotels

The following list of hotels is ready to book reservations at a reduced rate to members of the P. A. of A. All are thoroughly modernized and within ten minutes' trolley ride of the Convention Hall. Rates, as listed, apply to rooms with bath. Double rooms may contain double or twin beds.

<i>Headquarters</i>	<i>Single Rooms</i>	<i>Double Rooms</i>
Hotel Washington	\$4.00 to \$6.00	\$7.00 to \$10.00
Arlington Hotel		6.00 to 12.00
Burlington Hotel	3.50 to 4.50	5.00 to 7.00
Hotel Continental	3.50	5.00 to 6.00
Franklin Square Hotel	3.00	4.00 to 5.00
Hotel Hamilton	4.00 to 8.00	6.00 to 12.00
Hotel Harrington	3.00 to 3.50	5.00 to 6.00
Hotel La Fayette	4.00 to 5.00	6.00 to 8.00
The Lee House	3.50 to 5.00	5.00 to 7.00
The New Ebbitt Hotel	3.50 to 4.00	6.00
The New Willard	4.00 to 6.00	7.00 to 10.00
The Powhatan Hotel	4.00 to 6.00	5.00 to 10.00
The Raleigh Hotel	4.00 to 7.00	5.00 to 10.00

Motorists' attention is again called to free distribution of route maps and guides from all parts of the country to Washington, D. C. These have been secured through the courtesy of the National Motorists' Association and give the best roads with speedometer readings at critical points.

Picture Exhibit

Have you made your prints? Now is the time to do it, while you can devote the time to a worthy exhibit. The manufacturers and dealers are putting up an unparalleled exhibit for their side of the convention, and to the photographers falls the responsibility of having a portrait exhibit of equal distinction. Don't shirk this responsibility. Send your prints to the Convention Hall, 5th and L Streets, N. W., Washington, D. C., in care of S. R. Campbell, Jr., Secretary, P. A. of A.

Winona School

The prospectus has now been mailed to over 13,000 photographers in the United States and Canada and is probably responsible for the boost in registrations of those who have thought there was plenty of time. Fifty per cent of the School's capacity has been reserved by the advance guard and sufficient inquiries are on file to more than make up the balance. The prospectus will carry the word to these doubtful ones, so it is advisable they get in their \$10.00 Registration Fee to the Secretary of the P. A. of A. at once in insure a place. Balance of tuition, \$40.00, is payable at School.

✱

Don't Cut Prices

C. H. CLAUDY

There are many who try to get business by cutting the price of what they sell. Almost invariably that attempt is a failure, whether what is sold is a photograph, a bale of hay, or a steam engine.

The reason is found in the inherent unfairness of price cutting.

A great many men have quoted Holy

Writ, "Take a little wine for thy stomach's sake," as an excuse to go on a toot. Some quote the falling of general prices as an excuse to cut theirs. But there is a vast difference between adjusting prices with reference to the cost of labor and material and the general rehabilitation of business after the disjointedness caused by the war, and cutting prices for the sake of getting business due to the cut price.

It can be stated without fear of contradiction that no one ever cuts a price in order to *lose* money. There are plenty of ways to lose it without trying to.

Therefore, the cut-price artist expects to *make* money when he cuts prices. He thinks he can do this in several ways . . . (1) he can get a largely increased volume of business, and so reduce cost by reduction of overhead, (2) he can cheapen quality, and (3) he can make up the lost profit on something else.

For a photographer to make an increased profit on something else to compensate for the cut price, he must handle some other line of goods (such as frames, finishing for amateurs, colored prints, etc.) or else he must cut a price on one size and finish, to add a price to another size and finish.

This isn't fair or square. Argue it though one may, that it's one's own business and no one is forcing anyone to buy, the fact remains that the bargain Customer A gets (in the cut price line) is paid for by Customer B, who pays extra for something in another line which really could be obtained cheaper elsewhere.

"Be sure your sins will find you out." Any business which isn't run on the square will eventually lead its owner and operator into the discard.

Cheapening quality because of a cut price is a fraud on the public. If I cheapen quality and cut the price and say so openly, then I am not really cutting prices . . . merely offering a cheaper line. There is nothing wrong about this; I merely say "I've been charging forty dollars a dozen for fine pictures . . . now I am charg-

ing twenty dollars a dozen for pictures just half as good, but maybe you'll find them good enough."

But reducing the price and *apparently* keeping quality up while *really* cheapening it . . . either with less expensive and therefore less skilled workmen, less time spent in finishing, less good materials . . . is cheating the public which thinks it's buying what I used to sell, when it's buying something quite different and not so good.

This, too, can't last. It will get me in the long run and get me good and hard.

Cutting the price with the idea of increasing the sales and decreasing the overhead is sometimes defended as legitimate advertising; but it has more than one side. In the first place, the natural argument in any customer's mind is "If Smith can sell me a standard photograph for so many dollars a dozen, when Jones charges so-and-so-many dollars, evidently Jones is charging too much." The result is that this line of thought on the part of the public is to make every one distrust photographers as a class. I may be sure that distrust will extend to me, in time. People will forget after awhile who reduced the price, who produced the feeling of distrust. But the feeling will remain.

The price cutter is not sure when he cuts prices that he is going to increase his patronage enough to diminish his overhead to the extent of his price cut. He is taking a chance, gambling on the pocketbooks of his public. No legitimate business gambles. All business must speculate to some extent . . . speculation here meaning planning for the future by the lessons of the past. But there is a vast difference between speculation and gambling. The gambler leaves it to chance . . . the speculator's chance is merely that he hasn't thought straight. He has at least tried to work out his future by the light of what he knows.

"But," someone says, "if all this is true, then no one could ever reduce a price."

Not at all. Not a word has been said about *reducing* a price. It is *cutting* which

is talked of here. An honest reduction of price because of an honest reduction in cost is not price cutting. For instance, during the war a printer I knew bought many carloads of paper at a certain price. As the price of paper went up, so went up his price to his customers. He made a good profit on his forethought. As the price of paper declined, so declined his price to his customers. Finally, he began to break even and then to lose money on the paper he bought during the war. But his prices were always honest prices. If, during the war, he had sold paper on the basis of what it would have cost him when he sold, he would have severely injured many of his competitors. If he had tried to mulct his customers when paper prices fell, to save his own profit, he would have injured his public. He did neither. He raised and reduced his prices according to the market . . . he neither cut nor inflated his prices to make an abnormal profit.

When my labor, materials, rent and cost in general go down, I ought to say so, and make my price reduction accordingly. That's square and honest. When I want more business, I ought to go out and hustle for it. But to try to get it by cutting the price to the bone, injuring my competitor, fooling my public, and, in the end, doing myself an irreparable harm, is not only not the square thing but it's the foolish thing to do.

If I just simply *must* hurt something, I ought to go hurt a log of wood with an ax until it drops apart. It's much more sensible than to try to beat business to death with an ax-cut on prices.

This cut-price artist does not help himself and he does injure all other photographers.

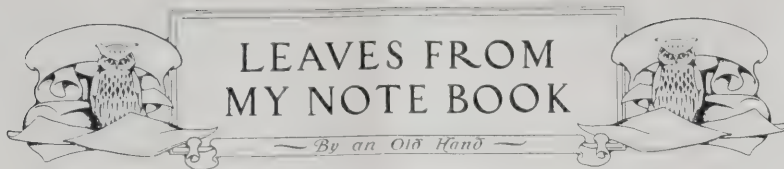


Our copyrighted designs are trade pullers.

KODAK Finishers

Our immense stocks of DELIVERY POCKETS (all printed up ready to ship) are at your service at all times. Window Display Signs GRATIS. Send for Samples and Literature.

The Art Press, Adrian, Mich.



Some controversy has arisen with regard to a process of yellow toning by mercuric iodide for trichromatic positives, and yellow toning. Prof. Wall adduces a number of references, dating back to 1881, proving that the chemistry of the subject has long been understood, described and availed of in numerous toning methods. Nevertheless, according to British patent law, the rights of an "inventor" to an unoriginal process must stand until the Courts decide otherwise.

✱

British patent law is, or was until comparatively recently, a fearful and wonderful thing. Anybody could patent anything new or old. With a sovereign in your pocket, you could stroll into a country post-office, pay your sovereign (five dollars), fill up a form, and be granted Provisional Protection for whatever process you desired.

✱

Having got your "provisional," you complete in due time, and are a full-fledged patentee and can go ahead and sell and manufacture. Perhaps! Somebody else may have been before you with the same idea, and somebody else may also come after you. You must fight the thing out among yourselves, or go to Court. The value of a British patent is, or was, decided by the degree of validity assigned to it by the Courts. The British Government and its Patent Office grants no "protection" or worth-while guarantee at all, unless the law has been altered recently.

✱

Professor Wall must surely remember the proceedings in the Royal Courts of Justice, London, in 1903, when the Eastman Kodak Company spent vast sums of money in successfully defending its British patents

against deliberate infringers. Kodak, it developed, had law and morality on its side; its opponents were mere copyists and imitators. By the way, none of Professor Wall's theoretical clients have done anything practical; F. E. Ives is producing valuable results right along.

✱

As to the main question, self styled "inventors" and "originators" are plentiful enough in photography, but successful practical workers are not numerous, that is, those who *can*, and *do*, put their ideas to work. Theorists, encyclopædists, and visionary empirics are as plentiful as the sands on the seashore. I would like to own as many one thousand dollar bills as color photography schemes I have been doomed by a merciless fate to listen to for forty years, *not one of which has worked out*. Not one.

✱

The thing is so much of a pest, so much of a menace to one's peace of mind, that in the exclusive circles I frequent socially, I never mention the subject, simply because of the perverseness and pseudo-omniscience of the under-educated fellow, who, the moment photography in any of its aspects is mentioned, invariably succeeds in betraying his ignorance of fundamentals. I don't see why my brief presence on earth should be unnecessarily embittered by the many people too lazy to apply their reason and intelligence to the comprehension of the simple problems of natural philosophy. So that's that.

✱

He: "I think your new dress is very funny."

She: "What do you mean by saying such a thing?"

He: "Well, I've been told that brevity is the soul of wit."

Focal Length in Portraiture

The tendency in modern portrait work is all in the direction of larger heads, and the photographer who wishes to be up-to-date is very likely to fall into the error of using lenses whose focal length is too short for the purpose. It cannot be repeated too often that the perspective rendering or "drawing" of a portrait is entirely determined by the distance between the eye of the artist (or in photography, the lens) and the head of the sitter, and that the construction of the lens or its focal length has no effect whatever. The perspective given by a lens is absolutely correct for whatever standpoint it occupies, as anyone may prove by taking duplicate negatives with a lens and a pinhole. The position of what is usually called the optical centre of the lens and the pinhole is identical, but this perspective may be so sudden that it produces an impression of distortion upon even the uncultivated eye.

It is difficult to say positively what is the shortest distance at which a portrait negative should be made. In the opinion of many experienced portraitists 5 feet is the absolute limit, although this is already on the border line, and another foot would be safer. If the operator is of medium stature he should be just able to touch the camera front and the sitter's shoulder with his arms at full length.

It is often forgotten that the rules of conjugate foci, which most photographers connect only with copying and enlarging, apply equally when working from the living model, so that it is easy to ascertain what minimum focal length will be required for any given size of head. It is generally agreed that a life-sized head is, on an average, 9 inches from the point of chin to the top of the head, excluding the hair. If it be desired to take 3-inch head, this is a reduction to one-third scale, and the distance between lens and sitter will be four times the focal length of the lens. If this be 16 inches the distance will be 5 feet 4 inches, which is just within the safe limit. If,

however, a 4½-inch head be required (and such a size is often seen in a whole-plate picture) the reduction is one-half scale only, and the distance with the same lens would be 4 feet only. To come within the safety line the 5 feet 4 inches must be divided by three, giving a focal length of between 21 and 22 inches.

A simple experiment which will prove beyond all question the inadvisability of working too close up may be made by taking large cabinet heads, say, 2½ inches in height, with a 12-inch lens and with an ordinary half-plate anastigmat of 7½ inches, and mounting prints from them side by side. This is hardly carrying the comparison to the point of absurdity, but the difference will be sufficiently startling, especially if the sitter has strong features.

There are two ways of avoiding this bad drawing. The first, and preferable, is to procure a lens of adequate focal length, and the second is to take the head on a smaller scale and make enlarged prints. With regard to the first course it may be well to remember that the size of plate which is to be covered is comparatively small when compared with the focal length, so that a large anastigmat is a needless luxury, although a very desirable possession if larger plates are to be used. Very often it will be sufficient to use the front component of an ordinary portrait lens; this, being usually about 50 to 60 per cent. longer in focus than the complete lens, only requires double the exposure at full aperture.

For large heads there is no advantage in having a greater opening than *f*5.6, for at close quarters there is little depth of field, and stopping down to this aperture becomes necessary. Some diffusion arrangement is almost indispensable as the effect of one plane being rendered with critical definition, while others are distinctly out of focus, is very disagreeable. With such lenses as rectilinears, Euryscopes and ordinary portrait lenses a diffusing disc which will

The New

For
Amateur
Finishing



Glossy
and
Semi-glossy

A new product from cellar to garret, this paper retains the best characteristics of the Noko and Cyko you have known, but is not an adaptation or modification of them. Built to the specifications of leading photo-finishers, it is the best paper ever offered to the finishing trade. This is a strong statement; we invite you to check it.

Note These Points

1. Requires no special treatment or manipulation. Run it right through with the paper you have been using.
2. Uniform in speed, contrast, and quality.
3. Gives brilliant blue-black tones in all grades.
4. Slow printing.
5. Free from abrasion.
6. Lies flat.
7. Glossy gives beautiful surface either ferrotyped or when put through dryer.
8. Semi-gloss gives rich velvety surface of great brilliancy.
9. Three grades of contrast (Hard, Medium, and Soft) cover entire negative range.
10. Regular Noko price.

This is a very fine paper in all details. Every step in its manufacture is under careful control; no cost or effort has been spared to make it the very best obtainable.

First the film—now the paper

ANSCO COMPANY Binghamton, N. Y.

generally soften the definition is a useful addition.

Even for moderate-sized heads enlarging may be resorted to with advantage, and the latest types of apparatus for this purpose have made it almost as simple as contact printing, while the gain in other directions is considerable. When focusing, it is possible to place the chosen portion of negative to the greatest advantage upon the paper, and very often to improve the balance and general composition. The non-condenser lanterns are especially suited for portraiture, as the effect of retouching marks is almost eliminated.

With three-quarter lengths, standing or sitting, and with full-length figures, the adoption of too near a standpoint is to be deprecated as much as for heads, the bad perspective in the former case being shown by the exaggerated size of the hands and the feet when shown; in standing figures this is not so evident, the fault in their case being that of violent perspective in the floor giving a peculiar appearance to the feet, the toes appearing to point down, while the head appears to be thrown back. A clear working distance of at least 10 feet is necessary if this is to be avoided.

It may be necessary to observe that the bad drawing of a large head may not always result in an altogether displeasing effect as a picture, but the effect on the photograph as a portrait cannot but be disastrous. The sitter or his friends may not know why it is, but they are certain that the likeness is lost, and the photographer must therefore play for safety by working only beyond the distances already mentioned.—*The British Journal of Photography*.

✱

FULLY DIRECTED

A certain old dame had three lodgers and was troubled by them coming in very late at night. One day, after a particularly late home-coming, she addressed them angrily:

"You three are a fine pair. Last night you didn't come in till 3 o'clock this morning. I've warned you half-a-dozen times before, and I won't warn you twice. If you are going to stay here and carry on like that, you had better leave at once."

Our Legal Department

Business Houses that Overuse their Sidewalks

Here is a practical, everyday little question of law which should interest pretty nearly everybody:

Rahway, N. J.

Please give me your view on this question: Our store abuts on two streets, the front being on the main street and the side, where we load and unload goods, on the side street. Last Tuesday we had an especially heavy day, many goods coming in and many going out. As a consequence the sidewalk on the side street was pretty well crowded all day long. I should say there is a great deal of traffic on the side street. An elderly man was passing along this street and claims he was not able to pass over the sidewalk in front of our place because of the cases, goods, etc., and was therefore forced out into the street, where he was run down by a truck and probably very seriously hurt. We have received a letter from his lawyer holding us for damages, and if he dies the case will become serious. Even if he lives the physician declares he will be a cripple. What we should like your view on is whether any suit lies against us in view of the fact that we were allowed by the city to use the sidewalk to load and unload goods. Could not the old man have walked up on the other side of the street where the sidewalk is clear?

M. & Co.

Probably every reader of these articles, if he is in the mercantile business, be he manufacturer, jobber or retailer, uses his sidewalk to load and unload goods. He does it with the apparent consent of his local government because it is necessary in the conduct of his business. If this can't be done, a great many buildings would become totally



Amateur Finishers *Choose* HALOID RITO

a paper that's *right* for finishing.

They find in HALOID RITO all the qualities that make of Amateur Finishing a pleasure and a profit. These qualities briefly told are as follows:

per 500 sheets

S. W.	Size	D. W.
\$2.15	2½x3½	\$2.65
2.65	2¾x4½	3.35
3.50	3½x4½	4.40
4.00	3½x5¼	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

Latitude—

that obviates mistakes in exposure and development.

Non-Abrasion—

which prevents waste and increases profit.

Plenty of Snap—

and that means something more than contrast merely. It is brilliancy, pluck, crispness.

Good Quality of Stock—

white, clean, linen-rag stock, which makes prints which make friends—that last.

Try HALOID RITO right away!

The HALOID Company, Rochester, N.Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street
Los Angeles Agent, A. H. MUHL, 643 So. Olive St.

CHICAGO OFFICE
68 W. Washington St.

unfit for business purposes. Because municipalities recognize this, they permit it to be done, although there is almost always a general ordinance forbidding the cluttering of sidewalks and streets. In other words, they usually enact the general ordinance and then permit such violations of it as business men have to make in the ordinary conduct of their business. Fundamentally, of course, sidewalks are for all the people all the time, and nothing that interferes with all the people using them all the time is legal. The city has no right to go beyond a certain point in letting business people load up the sidewalk. It could not, for instance, allow a business house to store the sidewalk full of merchandise indefinitely so that pedestrians would regularly have to go into the street. If it did so, it could be stopped by injunction. And, on the other hand, no business concern, with or without the city's connivance, has a right to unduly obstruct the sidewalk.

With these preliminary observations we are now ready to tackle the question, viz., when a business house, without objection by the city, so loads up the sidewalk so that a pedestrian is forced out in the street, and while out there, without fault of his own, he is injured by a vehicle, is anybody liable to him, and if so, who?

The answer is that both the property owner and the city are liable. The sidewalks are for all the people and nobody has a right to interfere with them beyond a certain point. Where that point is cannot exactly be told. Completely filling the sidewalk with merchandise, however, would undoubtedly go beyond it. In such a case the injured party would have two alternatives: he could sue either the city or the property owner. The suit against the city would be based on the fundamental principle that it is a city's duty to keep its footways clear. If a verdict was obtained against the city, the city could in turn sue the property owner, and probably recover the amount of the verdict, on the ground that it was primarily the negligence of the

property owner that let the city in for the suit.

Or the injured pedestrian could sue the property owner direct if he wanted to. Whatever course his suit took there is no doubt that if properly brought he could recover damages and that those damages might be very heavy. And, moreover, that in the long run the property owner would have to pay them.

I doubt if the average business man ever considers this question, though I have tried to show its possible importance. In order to make it even more emphatic, I have hunted up a case embodying almost precisely the same question as the above and reproduce the following from the decision:

The duty of the city to maintain the sidewalk in a safe condition for the use of pedestrians rests principally upon the necessity of preserving them from the inconvenience and dangers of mingling with the traffic that resulted in this particular injury. The dedication, construction and maintenance of the public streets is for the benefit of the owners of adjoining property as well as the general public, and these owners assume the duties incident to their position as such. Their right to obstruct the public in their use does not arise out of any title adverse to the public, but is an easement of necessity subordinate to the public control, and is limited by the necessity out of which it arises and must be reasonably exercised. The obstruction placed and maintained in this street by the defendant was unnecessary and unreasonable and the city in permitting its maintenance was negligent. The duty to keep the sidewalk free from unnecessary and unreasonable obstruction is imposed for the special benefit of pedestrians using it, or attempting to use it in traveling along the street, and the plaintiff belonged to this class. When he was unlawfully excluded from the use of the sidewalk and compelled to go into the street, he



Price \$75.00

The Rockford Print Washer

For Kodak Finisher, Commercial or Portrait Studio

BE PREPARED THIS SEASON—A large per cent. of your operating cost is labor. Print washing, except with modern appliances, is an expensive labor job and is hardly ever well done. When the height of the season is on, you have other needs for your assistants than standing over washing trays or inefficient washers.

Capacity—250 Kodak prints or 75 8 x 10 prints every 15 minutes.

Send for Illustrated Circular Describing Operation and Construction

Sold only through our established dealers

**Rockford Photo Appliance Co. BOX 1015
ROCKFORD, ILL.**

was deprived of a right to which he, as well as all others similarly situated, was lawfully entitled and is also entitled to such damages as may have been the proximate result thereof.

(Copyright by Elton J. Buckley.)

✱

Duplicator Advertising

FRANK FARRINGTON

Duplicators, mechanical devices for reproducing handwritten or typewritten advertising copy, are numerous in kind and vary in price from a few dollars up to five or six hundred dollars. Effective work can be done by the low priced apparatus, and the best kinds are almost as complete as a printing press and they will do satisfactorily all the studio printing, including stationery, billheads, etc. For a price around \$200, the photographer can purchase one of these serviceable all-around machines, qualified to reproduce typewritten letters so well as to deceive any but an experienced person into thinking them originals.

The use of a duplicator makes it easy to send out form letters frequently and with little expense. For example, a letter to send to new families in town, newcomers, might be prepared and reproduced and a supply of them kept ready so they could be dated and the names filled in and the letters mailed to anyone moving into the community.

In getting a duplicator, I am inclined to advise the photographer to buy as good an equipment as he can afford, because the product in the form of advertising matter will then have a quality that will stamp it as the output of a studio of good class. This direct mail advertising represents the sender with those who receive it and they will not be favorably impressed by cheaply prepared publicity.

The letters ought to be prepared on the regular studio letterheads and these ought to be artistic without being fancy or fussy or over-decorated. Since the photographer's ability and his artistic sense are

GRAF SUPER LENSES



The Utmost in Quality

The Graf Variable Anastigmat—"The Inevitable Lens"

THOSE WHO USE IT:

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguiera

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTE X

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

Professional or Amateur Require, the Best
Tools Obtainable for Retouching

"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS

ABSOLUTELY FLAWLESS

A. W. FABER, Inc. - - Newark, N. J.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City 22-49

FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection
with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

*"A Manual full of good wholesome material
and a valuable reference book for every mem-
ber of the profession, big or little."*

How to Make a Studio Pay

BY FRANK FARRINGTON

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS

PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

judged by the taste he shows in the decoration and arrangement of his studio, they will also be judged by the taste shown in the design of his stationery. The stationery itself may be made a good advertisement for the business without having a word written upon it.

Duplicators which make indistinct copies, cheap looking work, letters that are streaked and striped and not easily read, are not the kind for the photographer, though they may serve the corner grocer well enough. Photography is distinctly a quality profession and even the studio which outspokenly features low priced work cannot afford to give the impression that it is the work of a dub. People who buy low priced work buy it only because of the price. They really prefer good work, the best to be had. The advertising the popular price studio does should be calculated to create the impression that the work turned out is good work.

There is no doubt that a photographer who will get out a good form letter frequently for mailing to prospective patrons can increase his business by the means. A photographer who would send out a letter every week for a year would be surprised at the results of such an advertising campaign. It would keep everyone getting the letters interested in photography and it would guarantee that whenever they thought or spoke of having pictures made or of anything connected with studio work, that advertising photographer would come in for consideration.

The cost of a good duplicator, the initial cost, is an expense that can be distributed over a long period because it is relatively a permanent investment. A couple of hundred dollars for a machine that will last the lifetime of the photographer is not much to pay. After ten years the original cost figures so little per annum for the period as to be negligible.

It will pay to study the construction of form letters if a duplicator is to be used. It costs no more to prepare and mail letters that are written with every care to make

them interesting, to make them exert an effective pull for business, than it costs to mail the cheapest looking letter you can get up. The work and the postage are practically the same, whatever the letter. All costs are the same when the only difference is in the way the letter is written originally, the way it is expressed, the interest that is injected into it. Write and rewrite, and then make the mechanical part of the job perfect. Results are sure to be satisfactory.

AS WE HEARD IT

Herbert S. Bobbitt opened a new studio in Bushnell, Ill., on May first.

O. J. Oftedahl, of Little Falls, Minn., opened a studio in Mankato, Minn., on May 1st.

W. M. Staley, of Tullahoma, Tenn., is making plans to open a studio in Etowah, Tenn., which he hopes to have ready by June 1st.

Arthur Nantel, Montreal, Canada, died May 5th at his home, 427 Fullum Street. Death was caused by his inhaling fumes from cyanide of potassium. Mr. Nantel was 40 years of age.

Frank L. Williams, 74 years old, a retired photographer, who had lived in Sedalia, Mo., more than fifty years, died on May 3rd, of heart disease. He is survived by his widow, a brother and sister.

Simon Laurie expects to open his new studio in Hibbing, Minn., the latter part of June. It will be equipped with the latest furniture and studio accessories for both commercial and portrait work.

The studio of Costas D. Rodopoulos, Lowell, Mass., was totally destroyed by fire on April 26th, believed to have been caused by an overheated chimney. Damage estimated at about \$5,000.

Theodor Ragu, 53 years old, was found dead of heart disease in his studio at 1261 North Kingshighway Boulevard, St. Louis, Mo., on May 5th. Mr. Ragu was a native of Russia and is survived by his widow.

C. O. Towles and Harold Henshaw are the proprietors of a new establishment in Kalamazoo, Mich., which will be known as the Kalamazoo Camera and Art Shop, located in the new Henderson-Ames Building. This concern will specialize in all kinds of photographic work and will also handle a comprehensive line of pictures, mouldings, art novelties, stationery, cards, etc.

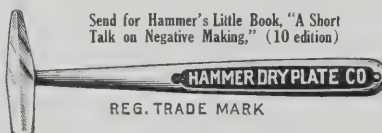
Wade, the baby photographer, of Youngstown, Ohio, has announced that he has taken steps toward leaving his present location and establishing two studios, occupying an entire floor over the Guttridge & Rand store. Mr. Wade's idea in having a double studio is to have one reserved especially for babies and the other for adults.

HAMMER PLATES

meet all conditions of climate, temperature and color-values. Manufactured of purest chemicals and under the most rigid inspection, they are unsurpassed for detail, latitude of exposure, uniformity, reliability and all-round good qualities.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

CLOSING OUT AT COST

OUR BOUND VOLUMES
OF THE

BULLETIN OF PHOTOGRAPHY

IN PERFECT CONDITION

January to June, 1917

July to December, 1918

January to June, 1920

July to December, 1921

January to June, 1922

Leather back and corners; cloth sides

Volumes sold at binding cost
Price, only \$2.25 each

These volumes contain valuable
information right at hand, in-
dexed and substantially bound.

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWERDIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

Naturally, he will be in charge of the junior department while Robert A. Spratt will assume charge of the other.

*

P. T. Alfonsi entertained the members of the Mahoning Valley Photographic Society at his new studio in Niles, Ohio, the evening of May 14th.

The meeting was devoted strictly to business and a discussion of the negatives and prints made by Harry Wills at the April meeting.

Following the business session Mr. Alfonsi served ice cream and cake.

The new Alfonsi Studio has been arranged both artistically and for the greatest efficiency and the owner received many compliments.

*

Officers were elected at a meeting of the Northern Indiana Photographers' Club held on April 25th, at the Staples Studio, South Bend, Ind. Mr. Koch, of LaPorte, was elected president, Mr. Mandlico, of Rochester, vice-president, and T. J. Jena, manager of the Bagby Photo Co., was re-elected secretary and treasurer.

A demonstration on color plates and filters was given by W. D. Staples. Photographers were present from many of the Northern Indiana cities.

The next meeting, which will be a basket picnic, will be held at Lake Manitou, on June 24th.

*

The board of directors of the Photographers' Association of the Pacific Northwest held a meeting in Victoria, B. C., recently, and made plans for the annual convention to be held in Victoria, August 28-31. The Home Products building, on the provincial grounds, will house the gathering.

Two floors with 50 x 90 feet dimensions are being provided and booths are already being built.

The entire display from the National association exhibit will be sent to the Northwest convention for the first time. A complete modern studio will be set up in the building and demonstrations will be carried on by photographers of national reputation. If time will permit the national exhibits will also be sent to Portland for a short exhibition.

"The Victoria people say they are going to give us a great time," said Vice-President Markham, "and if their entertainment of the directors is an indication, I would suggest that every photographer in the Northwest be present, otherwise he will be missing the time of his life."

*

Forty-nine members of the Harrisburg district of Professional Photographers Association of Pennsylvania, gathered at the Mumper Studio on South Main street, Chambersburg, Pa., on May 2nd, for their quarterly convention. Speeches and photographic exhibitions were the order of the day, chief among the latter an exhibit of pin-hole photography, staged by Alfred Holden, veteran photographer of Germantown. Pictures of extreme artistry and delicacy of shading were displayed taken by this method, which eliminates the use of lenses and employs a mere pin-hole.

Mr. Holden is 68 years old and has been a photographer for 57 years. He is the father of William Holden, who operates the Karns Studio on Memorial Square.

Another display that elicited much favorable

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

comment was that of Charles Luedecke, of Philadelphia, a specialist in juvenile pictures. He addressed the association on child photography.

During the morning session discussion was had on glass and film negatives. Relative merits of both were discussed.

Miss Mabel Surdam, of Pittsburgh, concluded the convention with an address on Photographic salesmanship.

*

The extent to which modern photography has been developed were shown last week by The Daguerre Society of Pittsburgh in an exhibition in the art galleries of the Joseph Horne Company.

After the daguerreotype came the ambrotype, which consisted of a thin negative of glass backed with a black substance. The ferrotype, or "tin-type," came later, but in each of these but one picture could be made from a sitting. The paper positive invention offered the possibilities of printing any number of reproductions from one exposure.

These facts were revived by members of The Daguerre Society of Pittsburgh at the first meeting of the society recently held, and comparisons were discussed with present day processes and results.

The exhibition compared favorably with similar exhibitions held throughout the country. Inasmuch as members of the local society have won national and international awards. In addition to the exhibition there was a window display of the latest examples of photographic work done by the members.

The following are members of The Daguerre Society of Pittsburgh: W. O. Breckon Studio, A. H. Diehl, Fallert Studio, O. C. Henry Studio, Jamieson Sisters, Jarrett & Son, Johnston Studio, McClay Studio, McKee Studio, Strickler Studio and Trinity Court Studio, Ralph W. Johnston.

The present exhibition commemorates the centennial anniversary of the discovery of photography, and semi-annual exhibitions are planned by the society.

❧

The semi-annual meeting of the Camera Craftsmen will be held in Keokuk, Iowa, May 28 and 29 at the H. M. Anschutz Studio. The Camera Craftsmen Club was formed about fifteen years ago and is entirely separate from the state and national photographers' associations. It is an organization of progress, composed of the most prominent men in the profession in this part of the country, and the chief purpose of the organization is an interchange of new ideas in photography twice each year.

There is no competition in the Camera Craftsmen Club and no prizes. The club was formed about fifteen years ago and has eighteen members at the present time, two of them being honorary members. Two members have died since the organization started, but the son of one man will represent him at the Keokuk meeting.

Only one photographer in a city may belong to the Camera Craftsmen and each is picked according to the standards of the club. One

Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7 $\frac{1}{4}$ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY

Photo-Engraving and
Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

member has moved to Los Angeles, Calif., and another to Fort Worth, Texas, but both retain their interest in the club.

The members of the club are: Charles Townsend, Des Moines, Iowa; John Snow, Mankato, Minn.; Winton Medler, Spencer, Iowa; J. R. Zweifel, Duluth, Minn.; H. E. Voiland, Sioux City, Iowa; C. L. Pyke, Peoria, Ill.; Alva C. Townsend, Lincoln, Nebr.; H. O. Baldwin, Ft. Dodge, Iowa; Guy N. Reid, Fort Worth, Texas; Frank A. Free, Davenport, Iowa; Clarence Stearns, Rochester, Minn.; Thorwald Lee, Minneapolis, Minn.; F. Reed, Wichita, Kan.; J. G. Browning, Los Angeles, Calif.; D. E. Agler, Van Wert, Ohio; Henry Moore, Kansas City, Mo.; O. S. Conklin, St. Louis, Mo., and H. M. Anschutz, Keokuk, Iowa.

✱

The Board of Officers of the Photographers' Association of New England at their meeting in Boston on April 17th, voted unanimously to hold the next New England Convention at Maplewood, New Hampshire, September next, dates to be announced later.

Due to the wonderful success, we had at Maplewood last year, this year ought to bring forth the largest gathering of photographers ever assembled at a New England Convention.

Bigger and better for Education, Profit and Pleasure.

Ask the man who attended last year.

Very truly yours,

LOUIS OLIVER,

President of P. A. of N. E.

Death of Rudolph Gross

Word has just reached us of the death of Rudolph Gross, vice president of the Gross Photo Supply Co., Toledo, Ohio. He went to California two years ago because of ill health and died on May 6th at his home in Monrovia, California.

Mr. Gross was 46 years of age and leaves his widow and mother, three sisters and a brother. He was a member of Toledo Lodge, F. & A. M.

Funeral services were in charge of the Masonic lodge of Monrovia.

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C. . .	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
Southeastern		Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis. . . .	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex. . . .		N. B. Stall, Ada, Okla.
Ontario Society . . .	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich-Ind. . . .	West Baden, Ind. . . .	June 18 to 21	Merl W. Smith, Hartford City, Ind.
Pacific Northwest . .	Victoria, B. C.	August 28 to 31 . . .	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa . . .	September 24 to 27 .	Fred H. Smith, Ida Grove, Iowa.
New England	Maplewood, N. H. . . .	September	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States		Postponed	Orren Jack Turner, Secretary, Princeton, N. J.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

One of the best, as well as
one of the rarest books on
art and composition is —

Burnet's Essays on Art

Single copies of the original editions
have been sold as high as **\$100.00**.
It has been reprinted in a limited
edition of only 1000 copies. *Will
you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS
636 Franklin Square, Philadelphia

THE NEWEST BOOK IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By **LLOYD I. SNODGRASS**

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a
book that should be in the
hands of every photographer.
The subject is treated exhaust-
ively and the instructions are
so concise that the merest be-
ginner may be enlightened at
once. It is the best book on
the subject on the market.

ORDER FROM

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and se-
curely bind each issue as published and bind one magazine or a
complete file without in the slightest manner mutilating same,
such as punching a hole in the magazine, gluing, lacing, or in some
manner attaching something to it. No strings, clamps, springs or locks
used. Retains at all times the appearance of a neat and substantially
bound book and the magazines are just as substantially bound as a
regularly bound book no matter whether there is only one magazine
in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can
use it correctly. Every Binder is thoroughly examined before shipment
and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble
the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins,
holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they
have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

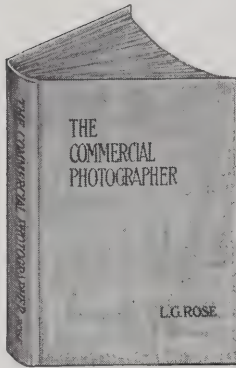
FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

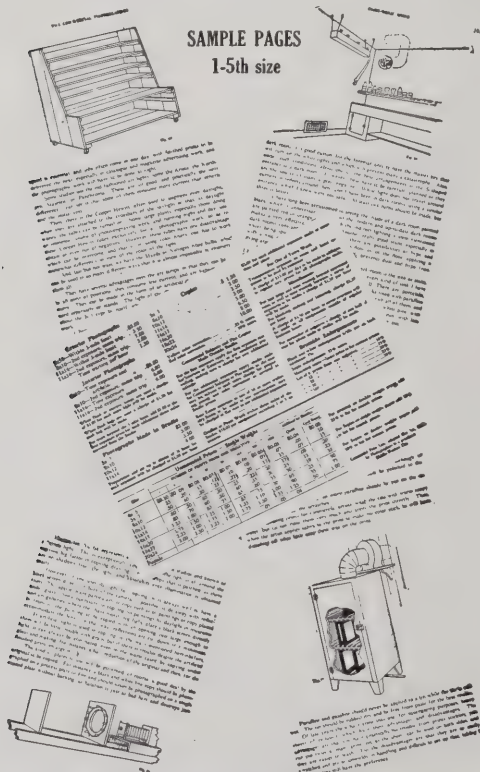
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Studio Gossip—Frank H. Williams

How does the number of male patrons of the studio compare with the number of feminine patrons?

Out of every 100 pictures taken by the studio, how many will be photos of children, how many will be feminine photos and how many will be photos of men, on the average?

It would be an easy matter for the studio to dig up this information about its business and if it would dig up this information and present it to the public through the medium of newspaper advertisements, or placards on the walls of the studio or placards in the show windows, the studio would be doing something which would get a lot of attention and make folks talk about it and which would, therefore, be a decided booster for the studio's business.

It would also be interesting for the studio to give the public some information, in the same way, about the hours of the day which are the busiest at the studio as this would tell the people when they could get quickest service at the studio by coming at the hours when there was least doing. It would also be interesting to tell the public about the most popular styles and prices of photos among the patrons of the place. And the studio could also tell the public about the average quantities of photos purchased by the average patrons.

People are always interested in getting inside information about the concerns they are familiar with. People like to get behind the scenes, as it were, and watch the wheels go round. So such inside information as this would make a hit with the public and would constitute some mighty good advertising for the studio.

Dig up this information and advertise the studio by giving this information to the public.

✱

"Did the doctor know what you had?"

"Seemed to have a pretty good idea. He asked for ten dollars and I had eleven."—Miami Valley Mason.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

HELP WANTED—Operator wanted for Washington, D. C. Must be capable, pleasant and reliable. Good salary; permanent place. Address Box 1052, care of BULLETIN OF PHOTOGRAPHY.

WANTED, at once, a good all-round photographer; must be a good retoucher; permanent position, with salary and percentage, to a good, steady young man. W. R. Loar & Son, Grafton, W. Va.

PHOTOGRAPHER WANTED—Man to retouch and print, also to operate when necessary. We have a well-established business, doing a good class of portraiture in a new modern studio. Will pay salary and bonus to right party; city of 10,000. Send photo of self, also samples of work; state experience and salary expected. Photographs will be returned. Everard L. Johnson, Patchogue, L. I., New York.

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

WANTED—Home-portrait and all-around operator and workman. Send samples of work; photo of self; where experience was gained; state salary expected. Gay's Art Galleries, Fall River, Mass.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED—Portrait or technical line (latter preferred). Well up in all dark-room work, copying, operating; expert enlarger; bromide printer; no retouching. Last position, three years with the Interallied Commission of Control, Berlin, Germany, as technical photographer; best references. Chicago or Milwaukee preferred. Address, Chas. Link, care of Mr. Tom Moore, 311 East Cedar Street, Platteville, Wis.

POSITION WANTED—Photographer wishes position. Studio or amateur work; thoroughly experienced in all branches. Address Box 1050, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Old established studio, equipped to 11 x 14; 20,000 population to draw from. Price \$2,000. Gardner Studio, Rockland, Mass.

FOR SALE—One of the best studios for sale in a city of 35,000, with about 50,000 to draw from. Place pays \$4,000 a year net. Ideal place for man and wife. Address—Box 373, Cumberland, Md.

OTHER OFFERS OF INTEREST

Read the ads. that follow

FOR SALE—Opportunity to purchase a Kodak and Victrola business. Price \$15,000 cash. Building may be purchased. Well established going business in a growing community. For further particulars address Box 1051, care of BULLETIN OF PHOTOGRAPHY.

WANTED—Cassel's Photographic Encyclopedia in good condition. State price and condition. Robert John, 229 West 28th St., New York City.

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS

PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

Kodak Liquid Glue

A fine glue for print tipping and for general use as well. The tube, with its pencil-shaped tip, is convenient to use, while the cap keeps the glue off the fingers.

Kodak Liquid Glue spreads freely, dries quickly and sticks tight. Its excellent quality specially suits it to all forms of photographic mounting.

Fifteen cents per tube at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 826

Wednesday, June 6, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	707
On Modeling	708
On the Manufacturing of Customers (C. H. Claudy)	710
Convention Dates for 1923	711
Association News	712
Death of Rudolph H. Goebel	715
Holding their Attention (Frank Farrington)	715
New Building for the Haloid Company	717
Practical Backgrounds (W. P. Schofield)	717
When Customers Pay their Bills with Other People's } Checks (Elton J. Buckley) }	722
Among the Societies	726
Studio Gossip (Frank H. Williams)	727
As We Heard It	729
Classified Advertising	730

Editorial Notes

Philadelphia recently had an "art" week and paintings were shown in the windows of the principal stores of the City's leading thoroughfares. One's thoughts recurred to the chronicles of 1839, when, on the introduction of photography, the painters were frightened lest the "new art" should put them out of business. Instead of that, painting and photography have flourished, side by side, and quite large fortunes have, at times, been made by workers in both fields.

✽

And one also smiles at the gloomy forebodings, well within the memory of this writer, that photography was a nine-days'

wonder and would die out. Then there was the sister, and sinister, "prophecy" about cinematography, that it, too, was a catch penny and would pass into oblivion as swiftly as it appeared. The combined annual turn-over of both branches of photography in the United States of America alone, runs into billions of dollars, it is probable.

✽

The "Hudetta" Print is the subject of U. S. Patent, October 10, 1922, No. 1,431,633. First of all, according to details supplied by the patentee, Henrietta Hudson, of Bolton Landing-on-Lake George, New York, a complementary color negative is made on an Autochrome plate. From this a contact print is made on color-coated paper, "you then have a print in the colors of the object photographed." It is not claimed that Autochrome brilliancy is obtained, the fact of the process being a paper one is stressed. The process is relatively simple and impresses us as having commercial as well as artistic possibilities.

✽

In the latter sentence of the preceding paragraph, lies much wisdom of a dollars-and-cents value. There is probably a considerable public waiting for Miss Hudson's color pictures, and we think she is shrewd

enough to take advantage of the fact and turn it to profitable account. The American public is constantly craving for something new and it is not our observation that photographers as a class are alive to the fact. But, as we have said before, there is always a demand for the best and the costly in photography, and Miss Hudson will, no doubt, have sensed that fact for herself.

✽

The word "negative" in photography, writes a bibliophile correspondent, originated with John Herschel, who introduced hypo as a fixative. Chapman Jones tells us in his "Science and Practice of Photography" that Herschel used the terms "positive" and "negative" to avoid circumlocution, in other words, to differentiate their optical properties. The negation of light and shade implies the use of a noun and so the word negative obviously occurred to Herschel. His son, Sir William Herschel, became President of a Photographic Convention in 1901. The photographic instinct appears therefore to be hereditary.

✽

A. J. Jarman, of 349 West 15th Street, New York, writes: "In the BULLETIN OF PHOTOGRAPHY for April 18th, I notice on page 484, you state 'the art of wood engraving which photography supplanted, is virtually obsolete.' This statement is far from being true. There is a greater demand for wood engraving than there ever was. Photography has aided in bringing this about. The demand for wood engravers today is greater than ever, in fact, the number required cannot be obtained. I have this from daily experience."

✽

We are glad to publish Mr. Jarman's letter, in justice to wood engraving. In Philadelphia, we find that there are three wood engravers, and many scores of photo-engravers. And as to our phrase "virtually obsolete" this means, in effect, being disused or neglected, but not extinct. At one time scores of great publications were illustrated

by high-class wood engravings from such great masters as Frederic Landys, Timothy Cole and others. And observe, too, that we referred to the "art" of wood engraving.

✽

On Modeling

We think that the assertion will not be contradicted by any fair-minded artist that the ability of photography to give graphic suggestion of relief upon a flat surface is equaled only in the work of the best artist who employs the brush for the same purpose.

Nothing, by manual elaboration, can be superior to the wealth of gradation of light and shade seen in a portrait by a master in photography. What we mean, to put it briefly, is the perfection of modeling of a fine head by a photographic technician. We may justly appreciate the evaluation of the work of the artist above that of the photographer, just as we invariably appraise anything made by the hand above what is turned out by the machine; but the truth pertains, nevertheless, that what the camera makes so excellently has always been regarded a valuable artistic asset. Photography does its work well and it excites, thereby, our artistic sense, pleasurably.

Let us, for instance, take a good photographic portrait and study what is called the modeling in the flesh. To do this conveniently, let us cut a small hole in a dark piece of paper, say a quarter-inch in diameter, and place it over a part of the face—the cheek, for instance. We thus isolate a section. What do we note when we observe this cut-out part? We appreciate the fact that what we are looking at is actually flat on the paper on which it is presented, yet it suggests to our vision that we are seeing a curved surface, manifestly a logical impossibility. We seem to have actual curvature of surface.

How is this illusion effected? Simply by the marvelous soft gradation of light and shade. It gives us significance of form, suggestion of vital flesh. The photographer calls it modeling, and the aim and purpose

of the photo-portraitist is to secure this modeling.

Now this getting is conditioned by certain indispensables:

First, the modeling must be in the subject itself, and, second, the photographer must know how to reproduce it in the photograph, in the print.

The subject must be so posed and lighted, that is, the light must be controlled so as to get the face with these most desirable gradations. The beginner is apt to neglect this; the indifferent portraitist to disregard it; but there is no modeling unless the light does it. The direction and intensity of light must be studied, and the photographer must be able to see the effect it produces directly upon the subject, before he ventures upon an exposure.

Light is a powerful and yet a most benign agent. It will destroy as well as create. But it is tractable and easily led by the artistic hand. You must not let it work with its full energy or it will obliterate all modeling. It must be pure light, but modulated light, to give artistic flesh values. The beginner is fearful of registration of movement, and so he deluges the model in an unmitigated flood of light, and gets black shadow, harsh high-lights, no gradation, no tonal value, no modeling.

He fears depression of the light, gives very brief exposure, and so loses all, or more than all, because he debits himself with disappointment. Full exposure is essential. And the man who carefully lights his subject will risk chance of registering movement, rather than curtail the exposure. The sensitive plate receives these gradations, but can only deliver them by proper development.

The negative must show them before the print can appropriate them.

We cannot here give definite instruction for getting modeling, because so many factors condition the accomplishment. We would needs know your surroundings, etc., but we may say that modeling is least exhibited when the light falls from the direction

of the camera, and most marked when the light falls at right angles to it.

It is most decided and abrupt when the light comes in from a small aperture (Rembrandt effect), showing decided contrasts. It is most delicate when the principal source of light is large.

Such delicate effects are most charming, but they demand judgment and skill in operating. It is a good plan to move the camera around until you get just such part of the head as shows good modeling, because you thus get considerable portion of the shadow side presented.

We have said that delicacy of modeling is had by increase of light source, but we must qualify this by telling you that too much light destroys all modeling. And another caution—reflectors are useful adjuncts in lighting, the shadow side often needs some little lighting up, but they are dangerous accessories in careless hands. If you bring them up too close, they obliterate the gradations. You should carefully approach with them, just to the position that softens the outline shadows. We may suppose you have observed all the demands requisite for getting modeling, but there is one other demand which must be obeyed, or all your labor is in vain. You must develop the plate properly.

Remember, the print is the picture and you must learn how to so develop the plate that all its fine quality may be properly translated in positive terms in the print. You will not succeed if your purpose is only to make a beautiful snappy negative. A negative may have initial beauty, it may delight the eye of the technician, but withal it may be a very poor or an inadequate agent for producing a pictorial print.

Technically fine negatives, as a rule, are too intense for printing from. The negative for effective printing is rather thin, hardly snappy. The print, as you know, is made by transmission of the light through the negative, the high-lights in the negative are the densest parts and the shadows the thinnest. Now, in your view, had by look-

ing through the negative, you note that there is a variation in the denseness of the high-lights; for instance, the model may have on a light garment, a white collar; two whites, different in tone, and, besides, we have the varied high-lights in her flesh. Your negative may seem to show the differentiation in these whites, admirably, and it may also show the more delicate differentiation in the shadows. You confidently make a print, but are disappointed because you do not get the same differentiations. And why? Simply because in the printing the light has not passed proportionally through the film in these high-lights. It was retarded a little in one part somewhat more opaque

to the light than the others, and by the time it caught up to them they were over-printed a little, and the thin shadows also got too much printing, got too dark and lost gradation.

The relativity of light and shade is therefore not shown as you saw it in the negative because your eyes did not have the obstruction which the paper had. The lesson, therefore, is: have your negative of just that degree of density which shall compensate for the action of light upon the sensitive paper. This, to be sure, demands some little training of the judgment to properly determine, but the result is worth the labor.

On the Manufacturing of Customers

C. H. CLAUDY

Every business man who sells anything has a list of prospects to whom he hopes to sell things, a list of one time buyers to whom he has once sold something, and a list of customers to whom he sells things continually.

The photographer has his prospects, his come-once-but-never-again people and his regular customers.

At some point of time the prospect who buys once, or the buy-once person who buys again, is manufactured into a customer.

The process of such manufacture seems to be a deep, dark and mysterious secret. No one seems to know exactly how or when or where it is accomplished, or what the rules may be, and yet there is no problem connected with merchandizing in general and photography in particular of greater interest.

So I asked a few photographers what they thought about it, and how they imagined they made customers out of prospects.

Here are their answers:

Photographer A, located in a small town, with no competition, said: "Making a customer out of a prospect is here usually a matter of personal friendship. In a little town like this every one knows every one

else. If every one likes me, practically every one will buy of me. If I make an enemy, he will travel miles rather than spend a cent with me. So I make it my business to be liked. I work in every civic and social organization in the town, but I never allow myself to be elected to an office. The office holder always makes some enemies. I try to be all things to all men; I keep out of politics, school-board squabbles, church controversies. I find it pays."

Photographer B, in a large city, with plenty of competition, said: "I manufacture customers by satisfying the one-time purchaser. I make a one-time buyer by advertising, and then backing up the advertising. I claim to give service, and I *do* give it. I don't keep people waiting. I don't demand an appointment in advance. I don't ask a large deposit. I deliver proofs invariably before I have promised them. I deliver proofs in such shape and form as please the customer. I make it a point to advise very carefully with each woman customer as to just what sort of a pose she will have and just what she likes best. I try to give them what they want; I make them want what they ought to have when I can; when I can't, I give them the thing they desire

whether I like it or not. I believe that it's more necessary to satisfy the customer, even with a picture which is less than I think it should be, than to have my name on supremely beautiful pictures, which don't please the customer."

Photographer C, in a medium-sized town where there is some but not intense competition, said: "My method of manufacturing customers is merely to do better work for less money than any one else does. I watch costs like a hawk watches a chicken. I keep a most accurate cost system and I am satisfied with a fair profit. I find that I can do first-class work for less than my competitors, merely because I watch costs so carefully. If I can convince a prospect that he can get as good here for less money than elsewhere, I have him hooked up for life. For that reason, if I can find a way to do it, I make the first order a woman gives me a little larger or a little better for a little less money than would otherwise be charged; never the woman lived who didn't like a bargain, and if she thinks she is getting it, she is going to come back for more. This, of course, is conducting business frankly on a price basis, but it works, and the old bank account grows, and that's the real answer!"

Photographer D is a seashore man, one of those who normally gets only transient business. Yet he has his regular customers. He said: "I find it pays to regard every transient as a possible permanent customer. It's true that of ten people I make a picture of, I never see eight of them again, but the

other two come back next year and the year after and bring their friends with them. Too many seaside photographers operate on a basis of 'after me, the deluge' and do poor work, use poor material and make impermanent pictures. I don't. My work is honest work. And because of low overhead, I really can make a good picture for less than the same picture can be obtained in the city. When people who come regularly to a seaside resort find out that, they wait and bring their photographic business to me! I have a long list of customers who have repeated more than once, and I have that list solely because I play the city man's game of permanency, good work, reputation and fair play, in the seaside man's bailiwick, where it isn't always expected."

Well, you pay your money and you take your choice. Where there are many men, there are many minds. Manufacturing customers seems to be done in a good many different ways. But the man who doesn't have some settled, well-devised plan for this department of his work, is laboring under a handicap. There is no more vital problem than turning interested prospects into cash customers, and any way and every way this can be done is a good way.

With no brief for any of the ways here outlined, it may yet be said that all are good in their place, since all succeed, and that what is sauce for a goose may also be sauce for a gander. If any of these methods help those who use them, perhaps some of them may help you!

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
Southeastern . . . . .	. . . . .	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex. . . . .	. . . . .	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich-Ind.	West Baden, Ind.	June 18 to 21	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	August 28 to 31	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	September 24 to 27	Fred H. Smith, Ida Grove, Iowa.
New England	Maplewood, N. H.	September	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States . . . . .	. . . . .	Postponed	Orren Jack Turner, Secretary, Princeton, N. J.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

41st Annual Convention Photographers' Association — of America —

**Convention Hall, Washington, D. C.,
July 16th to 21st, 1923**

Recent developments have insured the success of the National Convention this year, if the sale of exhibit space and decorative plans are any criterion. Another week like the one just passed and all space, as originally planned, will be sold out. During this time, the percentage figures have increased from 70 and 85, and still a good many regular exhibitors to be heard from. The chances are, additional space will have to be provided, just where, it's hard to say.

During the week-end of May 20th, President Diehl and Mr. Jas. E. Reedy, Chairman Manufacturers' Convention Bureau, were in Washington and went over the decorative scheme with the successful contractor. The plans call for a pergola style of booth, with foliage at the top and potted ferns on each of the small posts along the aisles. In connection with the flag and bunting trim on the roof trusses, the scene will be extremely artistic and impressive and one long to be remembered by all members at the Convention. A full attendance is all that remains to make this Convention the greatest in the history of the Association, so make a resolve to be among those present.

✱

A Booster Meeting was held Monday evening, May 21st, at the City Club, Wash-

ington, D. C., with Mr. Will H. Towles as Chairman. While the majority of those present were from Washington, Jim Scott had a delegation over from Baltimore, and New York was represented by Mr. J. E. Garabrant, Chairman Commercial Section, and Mr. Paul True, of the Ansco Company. California was unexpectedly represented by a welcome guest in the person of Congressman Free. While not a photographer, he is a strong supporter of the Art and lays great claims to California's part in the development of Motion Photography.

Enthusiastic talks were given by the officers, past and present, while the keynote of the meeting was best located in the remarks of Mr. Scott. He hit the point in trying to devise a scheme to reach that great number of photographers who never read their Photographic Journals, Weeklies or Stock House Organs, and consequently are not aware of current Association activities. There seems to be but one solution: a personal call by a Booster who has enough pride to want a strong local representation at the Convention and will take the time to GET IT. With 700 to 1000 cities containing members, there is no reason why there should not be one Booster in each, who, by their efforts, could produce an average of four per city and thereby have 3000 at the Convention. Think of it—3000 at the

Photographers' Convention! Are you willing to do your part?

✱

The efforts to collect a group of pictures and equipment depicting the evolution of photography have not been a success in the past and will not be attempted this year. Why? Because there is already located in the Arts and Industry Building at Washington, what is probably the most complete collection of photographic relics in this country. Starting with the first permanent Heliograph, of which there is one 99 years old by Joseph Nicéphore Niépce, the cases contain Daguerre's equipment and photographs of 1829, the evolution of the Calotype process by Sir John Herschel, which introduced the negative plate in 1840, the development of stereoscopic photography, photo enamels, ambrotypes, albumen silver prints, historical sketch of carbon printing, Stanotypes and Woodburytypes. They are all there, with the evolution of shutters and lenses to correspond. You will see Prof. S. P. Langley's Telephoto-Gun with which he "shot" birds in flight in his pursuit of aviation principles. The development of motion picture photography is equally represented. While Twentieth Century photographic equipment is displayed, the last word in studio accessories will be at the National Convention, so how can you afford to miss it?

The Daguerre Memorial was erected by the P. A. of A. in 1890 to "Commemorate the first half century in Photography, 1839-1889" and is located on the grounds adjoining the Arts and Industries Building. Try to be present when the Association wreath is placed on the monument to the founder of Modern Photography, probably Sunday afternoon, July 15th, then go inside and see the collection.

✱

Requests for touring information are coming in. Don't forget, this is a free distribution of information giving the best routes to Washington by auto and will simplify your trip by keeping you on the

right road. Plenty of parking space at the Convention Hall. Address the Secretary for your guide or map.

A complete list of hotels, with special rates to P. A. of A. members, was given in last week's issue of the BULLETIN OF PHOTOGRAPHY. By all means, get your reservation made at once, as Washington is full of Conventions in the Summer and we want everyone taken care of by July 15th.

GET YOUR RAILROAD CERTIFICATE

Railroad Identification Certificates will be issued by the Secretary this year. This is a change from the method of former years and requires immediate attention to secure the 25% reduction in round-trip fare. If not used, they may be returned for accounting, but have one on hand anyway. One will suffice for a member and all dependent members of his or her family. Drop the Secretary a post card TODAY.

A WORD FROM THE TREASURER

A fine response to our first call for the payment of 1923 dues was received.

There now remains but a few weeks until the Annual Convention will be in full blast. The climax of the year's efforts on the part of the board will culminate in this great exposition.

The endeavor of the executives is to formulate policies that will react in service to the whole membership, twelve months in the year. Every year is showing marked progress along this line and we now come up to the forty-first annual meeting with a most propitious opportunity for making it the greatest gathering of photographers history has yet recorded.

As treasurer of the Association, I am anxious to facilitate the grind of registration to a minimum, and in order to do this, I appreciate, perhaps more than anyone, the advantage of having memberships paid in advance.

I should like to mail to everyone expecting to be present the first, second and third day, a membership card paid in full, thus

entitling him or her to immediate entrance. The advantage of this is mutual and evident to everyone who has ever stood in line, waiting to receive badges, literature and information so necessary in the handling of a large group of people.

A *thousand photographers*, who have not paid this year's dues, could coöperate with the Treasurer's Office the day they read this, to great mutual relief, by sending their check to the Secretary, S. R. Campbell, Jr., 722 Bond Building, Washington, D. C. This amount covers active membership and only owners or part owners of studios can become active members. Upon receipt of this, all necessary credentials will be forwarded to your address.

Associate membership is for employees only and the benefit of paying before the Convention is as apparent as for active members.

It is with a desire to make the Treasurer's Office of the greatest possible service at a time when more or less red tape is necessary, that we are making this request.

The Washington Convention is going beyond the fondest expectations of the most optimistic.

Send in your dues TODAY.

ALVA C. TOWNSEND, *Treas., P. A. of A.*

✱

In the Association News of last week, on page 681, we listed the exhibitors to the National Convention alphabetically. They should have been according to the size of space requested, as follows:

Eastman Kodak Co.,
 Ansco Company,
 Defender Photo Supply Co.,
 Altek Photographic Corp.,
 Hammer Dry Plate Co.,
 Pa-KO Corporation,
 Cramer Dry Plate Company,
 Bausch & Lomb Optical Co.,
 The Haloid Company,
 Taprell-Loomis & Company,
 Sprague-Hathway Company,

Warren Products Company, Inc.,
 Photogenic Machine Company,
 Medick-Barrows Company,
 Gross Photo Supply Co.,
 J. S. Graham Co., Inc.,
 The Chilcote Company,
 George Murphy Company, Inc.
 Johnson Ventlite Co.,
 Brieloff Manufacturing Co.,
 Butler-Spieth Company,
 California Card Mfg. Co.,
 Wollensak Optical Co.,
 W. S. Bell & Company,
 L. M. Johnson,
 Furst Brothers & Company,
 J. Sussman Photo Stock Co.
 Japanese Water Color Co.,
 The E. N. Lodge Company,
 Colegrove Brothers,
 Eduard Blum,
 J. H. Wagenhorst & Co.,

Desk Space

Abel's Photographic Weekly,
 BULLETIN OF PHOTOGRAPHY,
 Michigan Photo Shutter Co.

✱

A Congressman, the story goes, years ago was far from home and got short of cash. He had a Masonic charm on his watch chain, and noticed that a fellow traveler in the smoker wore a similar charm. He sat down by him and said confidentially:

"Brother, I am up against it. Lend me a hundred dollars till I get home."

His travel casual companion glanced at the charm, looked him over, and finally handed him the hundred, which was promptly returned when the Congressman got home.

Recently the two men met at a gathering of Masons and recalled the incident.

"Say," said the man who lent the money, "when you met me on that train I wasn't a Mason at all. I had found the charm and put it on my chain. You thought I was a Mason, however, and I was ashamed to have you think I wouldn't help a brother in distress. But I wasn't a Mason then."

"Just between us," was the Congressman's reply, "I wasn't either. I was wearing my father's watch."—*The Outlook.*



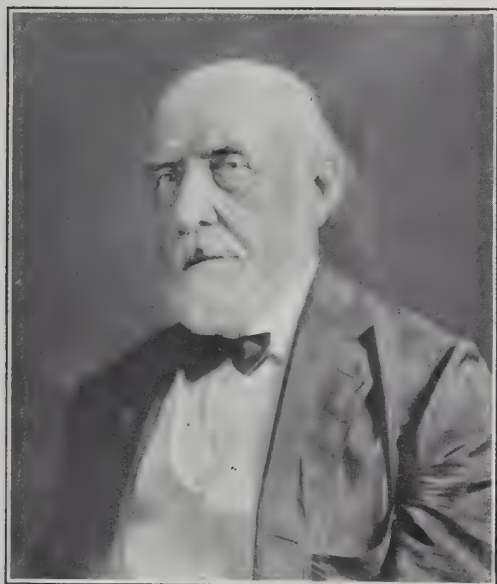
Our
copyrighted designs
are trade pullers.

KODAK Finishers

Our immense stocks of DELIVERY
POCKETS (all printed up ready to
ship) are at your service at all times.
Window Display Signs GRATIS.
Send for Samples and Literature.
The Art Press, Adrian, Mich.

Death of Rudolph H. Goebel

Mr. Rudolph H. Goebel, one of the oldest and perhaps the most widely known citizen of St. Charles, Mo., died May 8th, 1923. He was over 88 years of age. Born in Buer, Germany, in 1835, he came to America when only 18 years old, landing in New Orleans. He settled down in St. Louis, where he learned photography; removing to St. Charles in 1856, he established a business of his own.



The late Rudolph H. Goebel, St. Charles, Mo.

His heart and soul were in his profession and he succeeded in carrying on the business of portraiture until 1916, when he sold out to John H. Gossler, one of his employees associated with him for forty years.

He was one of our oldest subscribers to the BULLETIN OF PHOTOGRAPHY, and in January, 1916, wrote us a letter signifying his retirement from his life's work, with the intention of taking a rest from his labor.

Mr. Goebel was a man of broad views and extensive experience. He traveled in his youth from Germany to England and to India and all over the United States and

Canada, making several journeys to his native land.

He was a man honored and respected by all who knew him, both inside and outside his profession.

Mr. Goebel was an honorary member of the Missouri Historical Society of St. Louis, the distinction being conferred upon him for his photographs of the many famous historical landmarks he had made during his long and eventful life.

Holding Their Attention

FRANK FARRINGTON

My reference is not to the means used to get the sitter to rivet his eyes on a certain point indicated to him, or to watch for the little birdie. I have reference particularly to holding attention in that part of the business operations conducted under the name of salesmanship.

Salesmanship is more important in the studio than we sometimes think. It is more commonly considered that success in a studio is dependent upon a good light, the ability to get pleasing expressions, the artistic perception of the operator. We forget what that quality is that leads the caller to decide to become a sitter, that leads the sitter to order when the proofs are shown.

When someone comes in to see what your work looks like, with a view to considering whether or not to have pictures made, then salesmanship is of importance. It is salesmanship that helps in presenting specimens of work to the best advantage, in creating favorable impressions as they are shown in influencing the visitor to a decision by the right kind of talk about the advantages of having photographs made today, instead of putting it off.

Salesmanship converts the chance visitor who may come with a friend who has business there, into a prospective patron, or into an actual and immediate subject for the camera. Salesmanship makes possible business into actual business and it develops prospective business where there seemed to be no prospect for it.

*Read what a
successful photographer
says about*

TAYLOR-HOBSON
COOKE LENSES



*"I have used every make of lens
in the past twenty-seven years, but
the Cooke Portrait Series II f4.5
is my choice of them all as an all-
around studio lens."*

This is indeed a master lens,
in the hands of a master crafts-
man. The diffusion arrangement
produces that delicate softness
so essential in high-grade por-
traiture.

Send for a Cooke catalog and
select the lens you require.

Cooke Lenses are sold by
the leading photo-supply dealers
everywhere.

Burke & James Inc

240 E. Ontario Street, Chicago

**Sole Wholesale Distributors
For U. S. A.**

Salesmanship leads patrons to order better grades of work than they had expected to order. It leads them to place larger orders, repeat orders, orders for enlargements and miniatures. It builds up the business by making more of it.

Well, since salesmanship is so important, it is plain enough that it is of equal importance that the receptionist or the photographer himself, whoever meets the patrons, must know how to interest them and how to hold their attention, keeping them thinking about the subject presented.

You have doubtless had the experience of talking with a patron about work, trying to bring him or her around to a decision on some point, only to note with chagrin that patron's eyes wandering to something out of a window, to objects around the studio, indicating a wandering attention, a lack of interest in what you were saying. You knew you were not getting anywhere, your salesmanship was falling down.

If you cannot make the listener feel an interest in your talk, you will develop no business. It is very difficult to become a hundred per cent efficient in riveting a person's attention to the subject under discussion. You have to work hard for it. You have to know all about what you are presenting and you need to be able to judge by people's attitude how to present your subject in order to gain their interest and hold it.

When the listener's mind wanders, your talk falls upon deaf ears. You must have continuous attention. It is sometimes harder to re-engage the person's attention than to hold it in the first place. Try not to lose it at all. Carry on your talk by logical steps from one interest to another and with a building of a climax which shall enable you to gain a favorable decision when you have presented your cap-sheaf argument.

There are people whose manners and whose talk is so dull and dreary and lacking in interest that it is not to be expected that they can hold attention or develop interest.

If you are failing in these respects, consider whether it is your natural manner or your lack of knowledge and ability. You can and you must overcome the deficiencies of your nature and of your knowledge if you are to hold attention and make sales. Work at the problem of how to be better in this line of the business.

By careful concentration on your part you invite a corresponding concentration on the part of your listener. Show that you expect attention and then present your proposition with all the interest you can attach to it. If you have anything to offer that possesses interest, you can get and hold attention for it.

✱

The Haloid Company is doubling its present plant at Rochester, N. Y., having just let contracts calling for a building whose ground area will be 100' x 300', exclusive of the power plant which is 72 x 105. The reproduction shown is the entrance elevation of the new building.

Present production is and has been totally inadequate to meet the demand for Haloid papers, the factory having been operating overtime for many months past. It is said that The Haloid Company is now the largest, but one, of the manufacturers of photographic papers in America. Branch offices are maintained in New York City, Chicago, Boston, San Francisco and Los Angeles. A large and rapidly expanding foreign business is being done. Officers of the company are G. E. Mosher, president; E. C. Yauck and J. M. Walmsley, vice-presidents; J. R. Wilson, secretary and treasurer.

Practical Backgrounds

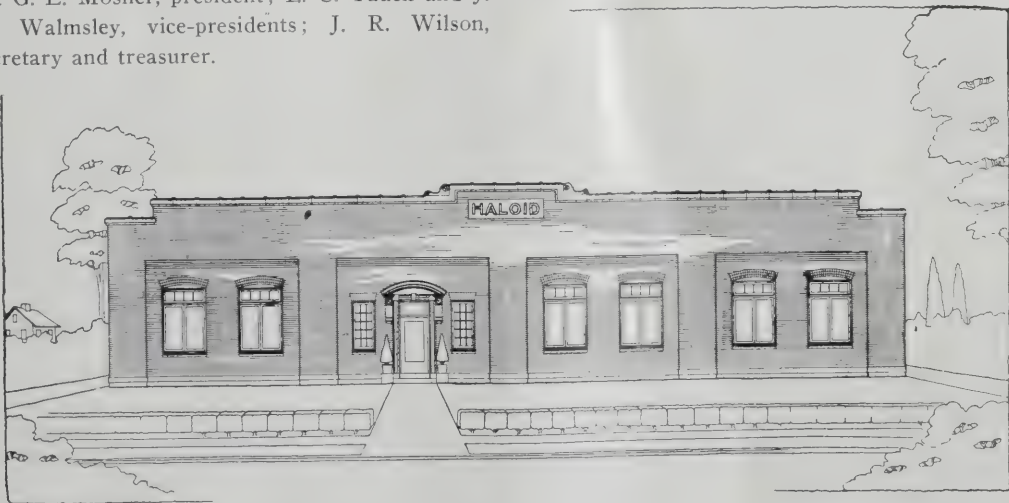
WM. P. SCHOFIELD

In home portraiture how often have you wished for an assortment of backgrounds? I have rummaged and searched the house over many times, hunting something suitable for my different subjects; screens, sheets and what not have often formed parts, to a more or less degree, of my many efforts, and in all probability, at some time or other, this diagnosis describes your case precisely.

Many little short-comings, in a disappointing print, can be traced directly to a make-shift ground. Two great favorites, a fact to which many portraits can attest, are first of all a sheet, generally great banks of chalky whites; next, the large floral designs of the present-day wall hangings, an art that is in a state of perfection, but you will admit woefully lacking, in balance and harmony, to a well posed figure or head.

To overcome this deplorable state of affairs, why not start making your own backgrounds? Of course there is some trouble and labor attached, but not near as wearing or exasperating as an unsatisfactory print.

When you purchase from a dealer, and have enough to supply your needs, the average amateur will open his eyes at the tidy sum he has expended. The following



FRONT ELEVATION OF THE NEW BUILDING OF THE HALOID COMPANY

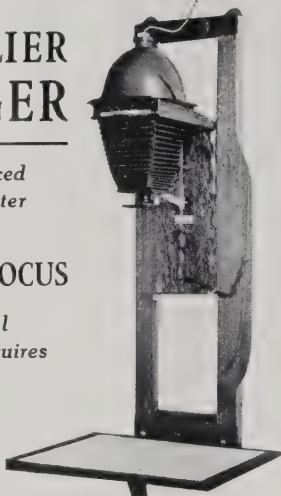
THE CALLIER ENLARGER

*A Medium-Priced
Projection Printer
of Merit*

ALWAYS IN FOCUS

*Works in Vertical
Position and Requires
No Floor Space*

*Has simple,
efficient
diffusing screen*



Supplied complete with SPECIAL Wollensak Series II, Velostigmat f4.5 Lens, 250- or 400-watt lamp, connecting cord and foot switch, ruby glass that swings in place to permit placing paper while light is on, two metal sheets for holding paper on copy table which accommodate the 8x10, 7x11 and 11x14 sizes. Enlarges from 5x7 and smaller negatives.

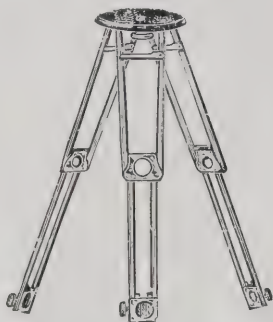
Price, complete, \$225

SOLD THROUGH DEALERS ONLY

THE CALLIER ENLARGER, Brush, Colorado

SPECIAL SALE OF HOME PORTRAIT TRIPODS

THREE SECTIONS



Cut shows first two sections. Made of hard-wood—dark cherry finish—41½ inches when extended—folds down to 15 inches.

Top is 4¾ inches in diameter. Similar Tripods in four sections catalogued at \$7.50. These are new. While they last our price will be \$2.95.

WILLOUGHBY
Cameras & Supplies
110 West 32 St. N. Y.
Branch Store, 118 West 44th Street, New York

method of making your own, you will find, has the advantage of being practical, compact and economical. They can be mounted on window shade rollers or frames, and placed in one corner of your dark-room when not in use, not interfering with anything or anyone; the cost is such that it will suit the purse of the most careful.

Some muslin will be needed, cut to the size you wish; have the ends neatly sewed to prevent fraying; tack against a wall, stretching tightly so as to get out all the creases, and we are ready for our first coat of "sizing."

Two (2) ounces of glue, any kind except liquid, soaks in just enough cold water to cover it, for two or three hours (this will cause the glue to swell) pour off the surplus water, and cover with two (2) quarts boiling water, stir well until dissolved, then add one (1) ounce alum (crystals) dissolved in one quart hot water, thin with about three (3) times the quantity of cold water; this is our "sizing." Let it get quite cold before applying, as nearly all brushes are set with glue, consequently if used while hot it will have a tendency to soften the binding in them, causing the bristles to loosen and form a very disagreeable habit of clinging all over our work.

Now a word as to our brushes. Call at some friendly paint shop, and for a nominal sum the proprietor will be glad to sell you two old brushes that have been used in oil paint; they will answer our purpose admirably, as the bristles are well set and just elastic enough to suit, better than new ones in fact. Clean them well with gasoline or benzine before putting in our size, as the oil paint still in the brush is not the best thing to add to water paint.

Apply a coat of sizing to our muslin freely; this causes it to shrink and gives a good surface for following coats and at the same time enough elasticity to prevent cracking or breaking if rolled, also destroying the mesh or tooth of the muslin, if at some time or other it is brought into focus.



WE WILL PAY YOU \$7.00 CASH

For using one **FREE Sample** can of **Neco** Precipitant and sending us your **Sludge** for refining. **NECO** takes the **Silver** out of exhausted hypo—Silver that now goes into the sewer. Write for Free Sample—postpaid. Use it according to simple directions. Send us the sludge. You will be ahead not less than

\$7.00

Over **\$1500.00** paid one Customer last year for using **Neco**. Why not get your share? Order your **Free Sample** today.

National Engineering & Refining Co.
RAPID CITY SOUTH DAKOTA

*Every changing season demonstrates
anew, the worth of*

HAMMER PLATES

They develop and dry quickly with firm, tough films which reduce to a minimum the danger of frilling. A necessity in hot and humid climates.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

To dry perfectly hard it will take three (3) hours.

Our colors are next in order. Suppose we wish to make our predominating color a shade of gray, with a graduated center of a lighter tint. We will make two lots of color, the gray and white; to make take three (3) pounds of bolted whiting, add enough of our sizing *hot* to make into a thick creamy paste, stir until you are rid of all lumps, this takes a little time and labor, add one (1) ounce common brown soap dissolved in one quart *hot* water, keep stirring until all traces of grit have disappeared. Make a thick paste of dry lamp black and alcohol; this is essential, as the black will not mix thoroughly with water until first dissolved in alcohol, but after you have done so it will mix very readily.

Take half our color, saving the other one-half for the white, and add a little of the black, stirring it well; keep adding black, little by little, until you get the desired shade of gray. Before applying to our muslin, coat a small piece of paper, any kind will answer, watch it as it dries to see if it is dark enough, if not keep adding black until it is. Add enough *hot* water to both colors until it is about the consistency of white-wash, let it get cold and as it cools it will jell, then add cold water one (1) quart, making it thin enough so it will work freely and cover well; if too heavy it is likely to roll up in small lumps under the brush, something which it is better to avoid. Work one brush in the dark color, the other in the white; commence laying a coat of the dark all over the muslin, working rapidly. After you have it covered, put a daub of white in the center, or anywhere you choose, then get ready to "blend." This is getting from the pure white to the softer tones of gray without showing any decided edges. A ball of cotton waste, covered with an old piece of linen, and the whole saturated with water, serves as a most useful article in lieu of an artist's blender, and probably answers better, as it takes a person skilled in the use of a blender to get the best results,

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT AND VIEW CAMERAS



*Our Bargain
Catalogue M
contains things
that the profes-
sional photog-
rapher needs.*

**Send at once for
your copy.**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA CO.

124 M., So. Wabash Ave. - CHICAGO, ILL.



From Proof to the finished Portrait

Every step in the printing process, from *proof* to finished *print*, is made easy by the use of Haloid Papers of Quality. Haloid Art Proof (P. O. P.) Papers have set a new standard. *Haloid Portraya* for warm blacks, *Haloid Sepia Gravura*, for fine sepias, are Portrait Papers, Distinctive in appearance, Dependable in Quality.

Ask for prints and catalog

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street
Los Angeles Agent, A. H. MUHL, 643 S. Olive Street

CLOSING OUT AT COST

OUR BOUND VOLUMES OF THE BULLETIN OF PHOTOGRAPHY IN PERFECT CONDITION

January to June, 1917
July to December, 1918
January to June, 1920
July to December, 1921
January to June, 1922

Leather back and corners; cloth sides

**Volumes sold at binding cost
Price, only \$2.25 each**

*These volumes contain valuable
information right at hand, in-
dexed and substantially bound.*

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

while a novice can use ours and get good gradations without any trouble.

Start in the center of the white daub with a circular motion, approaching the edges with a quick but light touch until your colors are well blended. If it is not quite satisfactory, place a daub of white or gray here and there, taking care to blend the same as before. Now stand off several feet and see if you are not surprised at the beauty of your efforts and the simplicity of the whole idea.

Any number of combinations can be formed much better and decidedly more convenient than those we have been using, especially if fastened to a window and roller shade then mounted on a suitable support.

A word of warning would hardly go amiss; don't practice making grounds on sheets with charcoal, or on black goods with flour or chalk. This little deception very seldom passes muster. Once you have a set of good grounds you never regret it.

Several things well worth remembering: Keep your blender well saturated, also that your colors are much lighter when dry than wet.

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7 $\frac{1}{4}$ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

**SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID**

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

Our Legal Department

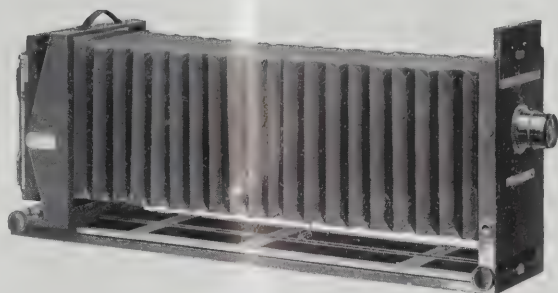
When Customers Pay their Bills with Other People's Checks

A case has just been decided which brings up an important phase of law I don't remember to have written anything about for a long time, if ever. The question is this: Is a debt settled when paid with a check or draft of a third party which subsequently isn't paid?

In the case I have just read, A went into the market to buy some goods from B. He paid for them with a check signed by C, which in this case was made payable to B, though the legal situation would have been the same had C given a check to A, for a debt due A, and A had simply indorsed it over to B as part payment of his, A's, debt to B.

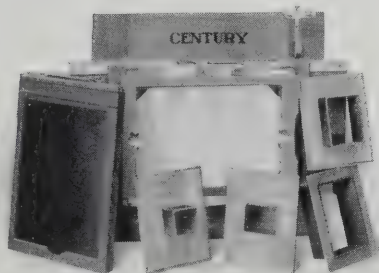
F. & S. Commercial Camera

Meets every requirement of the commercial photographer. It has great bellows capacity and will take lenses of extreme focal length as well as those of



short focus. The rectangular bellows allows for extreme rising and falling front and the double swing-back adjustment provides unusual swing.

Century Multiplying Back



Permits the making of 1, 2, 4, 9, 15 and 24 exposures on a 5 x 7 film or plate. It can be instantly attached to Century or Eastman View Cameras in the 6½ x 8½ or 8 x 10 size. It takes the regular 5 x 7 Eastman Film or Plate Holder.

Made of polished mahogany with dull finished brass metal work, the back operates with smoothness, precision and certainty allowing the designated number of exposures to be made quickly and accurately. This is an excellent back for producing multiple negatives when quantities of small prints are to be made.

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

THE NEWEST BOOK
IN PHOTOGRAPHY

The Science and Practice of Photographic Printing

By LLOYD I. SNODGRASS

53 illustrations; 304 pages; cloth, \$3.00 postpaid

The author has given us a book that should be in the hands of every photographer. The subject is treated exhaustively and the instructions are so concise that the merest beginner may be enlightened at once. It is the best book on the subject on the market.

— ORDER FROM —

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

The check wasn't paid, and, of course, B sued A for the price of the goods. A said, "No, I don't owe you anything; you took C's check in full payment and after that the risk of the payment of the check was on you." The lower court didn't agree with this and gave judgment in full against A for the value of the goods he bought. This seems sound, because certainly there had been no payment of the bill, the check given in part payment having been dishonored. The situation shouldn't be considered as materially different from a case in which A would give his own check in payment which would subsequently not be paid. In that case, of course, the law would treat the debt as unpaid and give B judgment for it.

The appeal court, however, reversed the judgment and took B's judgment from him, holding that when he had accepted the third party's check in payment he had settled the debt and assumed the risks of the check being paid. This was a somewhat revolutionary decision and has led me to study the condition of the law of this country rather carefully for the purpose of learning just what the weight of opinion on the subject is. I was glad to find it to be what common sense would seem to dictate it should be, viz.: that where a buyer pays his debt with the check or draft of a third person, which is subsequently not paid, the original debt is not to be considered settled, but the seller can go after the buyer as if no payment had been made.

There are a few exceptions to this, but not many. And all cases lay down the principle that where it is evident that the parties intended that the third person's check should be accepted in full settlement thereof, the risks of payment to be on the taker, the law would, of course, treat the transaction that way. Naturally, however, those conditions wouldn't be present once out of a thousand times, for a seller who is tendered payment in a check made by somebody other than his buyer, always proceeds on the assumption that if the check isn't paid the buyer will make it good. If the weight of

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover *507 pages, gilt edged*
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

authority were that the loss was the seller's and the buyer wouldn't have to make it good, you can be sure that a third party's check would never be accepted in payment of bills.

As one case cites the principle: "Nothing is better settled than in the absence of any special agreement to the contrary, the mere acceptance of a creditor from his debtor of the note or check of a third person to the creditor's order for a pre-existing indebtedness is not absolute, but merely conditional payment, defeasible on the dishonor or non-payment of the note or check, and in that event the debtor remains liable for his original debt."

A great many business men often find themselves tendered third party's checks in part payment of their own claims, and usually freely accept them. If they aren't paid they immediately go back on their debtor and demand that he make the thing good. Usually he does it without demur, although I have known cases in which the same flimsy contention was put up: "You took the check at your own risk."

Every man taking a third party's check in this way, however, must remember one thing, viz.: that the law places on him a very strong obligation *to cash the check or draft promptly*. If he doesn't do it, and if when he does do it the paper isn't paid, the law everywhere will then place the loss on him, treating him as if he had taken the check or draft in full payment and shouldered all the risks of payment. The case books hold many cases in which business people taking third party checks have delayed in presenting them for payment. Finally, for some reason they were dishonored. If the dishonoring was in any sense due to the delay in presenting the check or draft for payment the man who took the check in payment stands the loss.

(Copyright by Elton J. Buckley.)

✽

Sweet Young Thing (to cavalry sergeant)—"Is it true that when you are learning to ride it gives you a headache?"

Sarge—"Oh, no, miss. Quite the opposite!"

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

M. S. BRIDLE, THE PHOTO-ENLARGER
1034 ARCH STREET, PHILADELPHIA

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK



An interesting illustrated booklet (free) on choosing a vocation and the exceptional opportunities Photography offers you.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE OF PHOTOGRAPHY

NEW YORK

CHICAGO

BROOKLYN

141 W. 36th St.

630 So. Wabash Ave.

505 State St.



GOERZ

"Dogmar"

f: 4.5 f: 5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.

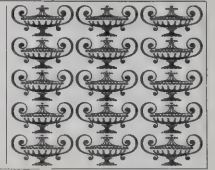
317 E East 34th Street

New York City

21-34



AMONG THE SOCIETIES



Toronto Convention

ALL ROADS LEAD TO TORONTO

Get the old bus oiled up, jump a train, or hitch up Old Dobbin. It doesn't matter how, as long as you come to the

CONVENTION OF THE ONTARIO SOCIETY OF PHOTOGRAPHERS

To be held in Prince George Hotel, Toronto, June 26, 27, 28, 1923.

A part of the program is as follows:

A. H. DIEHL, President P. A. of A.

President Diehl, of the P. A. of A., is to honor us with his presence, and will deliver one of his good fellowship talks to us. We always feel better after one of "Daddy's" heart-to-heart talks.

PIRIE MACDONALD, F. R. P. S., of New York

World famous photographer of men, and the ablest orator of the craft in America.

WILL H. TOWLES, of Washington

Acknowledged to be the leading demonstrator of operating on this continent; twenty years' experience. He will give two demonstrations, and "Bill" can show you how to make paintings with light. Last year he was selected by the National Board as the instructor at the Winona School, which is operated by the P. A. of A. for advanced photographers, and he is again engaged for this year. You cannot estimate the value these demonstrations will be to you.

GEORGE NUSSBAUMER, of Buffalo

He hasn't told us what he is going to do, or talk about, but we are certain it will be inspiring and of great value.

HARRY DEVINE, of Cleveland

We have been fortunate in securing the services of Mr. Devine for Commercial Instructor. He was formerly head of the Commercial Department of the Eastman Traveling School. We wanted the best for this department, so we got Harry Devine. He, too, will give two demonstrations.

CHARLES ASHLEY, of Toronto
(Ashley & Crippen)

Come and get acquainted with one of our own members. You all know his work. But here you will meet him and see how he bewitches the little children and makes those exquisite pictures of them.

WARREN A. ROCKWOOD, 2nd Vice Pres. of our Association

You all know the genial "Bill," the successful manager of T. Eaton Studio. He is going to show us and tell us a lot of operating stunts, how to make fifty sittings a day, etc.

ARTHUR LISMER, Vice Principal Ontario College of Arts

Who will give us a talk on "Art and Composition for the Photographer."

And other well-known speakers to be announced later.

Don't forget your exhibit. Get it ready—four prints. Outside measurements of mountings to be 12 x 15, 14 x 17 or 16 x 20. No glass—no frames—four prints only.

Bring your wife or sweetheart—great entertainment being prepared.

CHARLES AYLETT, President,
96 Yonge Street,
Toronto, Ont.

C. H. CUNNINGHAM, Secretary,
3 James Street North,
Hamilton, Ont.

✽

The monthly meeting of the Victoria Photographic Society was held in the Y. M. C. A. on May 7th. There was a general discussion on photography while the subject for exhibit was home portrait work.

✽

H. Lancaster, Martinez, Calif., was honored by the members of the California Photographers' Association at a meeting held in San Francisco on May 14th, when he was elected a delegate to the National Photographers' Association to be held in Washington, D. C. Lancaster was chosen unanimously to represent the state organization at the national meeting as a portrait photographer. J. H. Morton, a San Francisco photographer, was elected by the association to represent the state organization as a commercial photographer.

✽

A gathering of South Dakota photographers called for the purpose of organizing a chapter of the North Central Photographers' Association, met in Mitchell, S. D., on May 10th. Twenty-five photographers were present and after a profitable meeting, it was decided to organize the South Dakota Photographers' Club and become affiliated with the North Central Association.

E. V. Wilcox, of Scotland, was chosen president.

Meeting in the Eliason Studio in Mitchell, the

SOMETHING TO CONSIDER FOR JUNE:

Your salesroom is the eyes of your business.
 Your Samples should be changed.
 They grow old and lose their *Selling Punch*.
 Go after more business—Send in negatives for
 some New Snappy Samples.

COLEGROVE BROTHERS, Inc. - - 774-76 Main Street, Buffalo, N. Y.

photographers first saw a demonstration in negative making. Lunch was served at the Elks Club at noon, and later H. E. Voiland, of Sioux City, president of the North Central Photographers' Association, gave a talk on what "live" photographers are doing over the nation. Mr. Anderson, of the Eastman Kodak Company, gave a talk on studios and what kind of photographs should be delivered to the public. Troubles with paper, film, plate and chemicals were put up to Mr. Anderson, and the discussion of these problems were most beneficial. Following the meeting the photographers enjoyed a tour around the city of Mitchell.

The next meeting will be held in Huron, on September 4th.

Studio Gossip—Frank H. Williams

Here's a business-building stunt which could be put over by the alert studio without much difficulty and which would get a lot of attention and be a big booster for the studio's business:

Get a number of the baby photos that were taken by the studio some years previously, and then get the photos of the

babies grown up, as taken by the studio within recent month. Place the photos on a cardboard so that the baby picture of each individual will be just above his present picture and then beneath each of the grown-up pictures paste a typed caption giving the name and address of the person, age when baby picture was taken, and occupation of the person at the present time. Then put this cardboard in the show window of the studio or in some other place where a lot of people can see it and where it will attract a lot of attention.

Then with the cardboard use a placard reading about like this:

"THEN AND NOW.

"How much did your baby picture resemble what you now look like?

"Get out your baby picture and then come in our studio and have us take your present day picture and compare the two and see how you've changed.

"This 'Then and Now' stunt is all the rage

HIGGINS'



THE KIND YOU ARE SURE TO USE
 WITH CONTINUOUS SATISFACTION

PHOTO MOUNTER PASTE

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | |
|-----|--|
| No. | 1 Modern Lenses (1899) |
| | 3 Hand-Camera Work |
| | 4 Photography Outdoors |
| | 6 Orthochromatic Photography |
| | 7 Platinotype Process |
| | 11 Developers and Development |
| | 13 Photographing Flowers, etc. |
| | 15 Intensification and Reduction |
| | 18 Chemical Notions for Photographers |
| | 21 Albumen and Plain Paper Printing |
| | 23 Photographic Manipulations |
| | 31 Photographing at Night |
| | 32 Defects in Negatives |
| | 33 The Dark-Room |
| | 34 More About Development |
| | 35 Enlarging Negatives |
| | 37 Film Photography |
| | 38 Color Photography |
| | 39 Photographing Animals |
| | 40 Platinotype Modifications |
| | 43 Photographic Chemicals |
| | 44 Coloring Photographs |
| | 45 More About Orthochromatic Photography |
| | 46 Development Printing Papers |
| | 48 Commercial Photography |
| | 50 Studio Construction |
| | 68 Decorative Photography |
| | 69 Printing-Out Papers |
| | 74 Intensifying and Reducing Negatives |
| | 75 Printing and Enlarging |
| | 76 The Hand Camera |
| | 78 Printing Papers |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION
Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.
57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.
Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY
(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.
(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.
6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.
410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY
24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.
New York
Everything Used in Photography

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWERDIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

in this city. Get out your baby picture and have us take your present picture and get in on the stunt. You'll find it lots of fun."

The studio might also turn the pictures over to one of the local papers as any paper would be very glad to have cuts made of the photos and to publish them. Such a stunt would be a mighty good feature news story for any newspaper.

It wouldn't take any great amount of time or trouble to put this thing over and the results in getting attention and in boosting the studio would indeed be very much worth while.

✱

The goose had been carved, and everybody had tasted it. It was excellent. The negro minister, who was the guest of honor, could not restrain his enthusiasm.

"Dat's as fine a goose as I ever set me teeth in, Brudder Williams," he said to his host. "Whar did you git such a fine goose?"

"Well, now parson," replied the carver of the goose, exhibiting great dignity and reluctance, "when you preaches a speshul good sermon, I never axes you whar you got it. I hopes you will show de same consideration."

AS WE HEARD IT

Peter Richter has opened a new studio in Orland, Cal.

P. Morsing and B. Bruzleius have opened a new studio in Rockford, Ill.

The Frank Photo Studio, Bay City, Mich., was destroyed by fire on May 13th.

H. D. Wear has opened a new studio in the Schmohl Building, Galena, Ill.

D. Wilger, Knoxville, has purchased the Howard Studio, Clarksville, Tenn.

W. H. Brown has closed his studio at Manilla, Iowa, and has left for Wyoming.

W. M. Staley, of Tallahoma, has moved to Etowah, Tenn., where he will open a studio.

Burton's Studio, Columbia, Tenn., has changed hands and in the future will be known as the Realart Studio.

J. Parrett and E. B. Houck have opened The Parrett-Houck Portrait Studio, 120 A., South Madison Avenue, Peoria, Ill.

Nathan Lazarnick announces the opening of a branch studio at 5005 Euclid Avenue, Cleveland, Ohio, in charge of G. Wetzler.

The studio of W. J. Steck, Bowie, Texas, was completely destroyed by fire on May 16th. Only

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—Operator and retoucher, high-grade work; state salary, reference and send photo of yourself. Steady year-round job. Studio Swann, Charleston, W. Va.

HELP WANTED—Operator wanted for Washington, D. C. Must be capable, pleasant and reliable. Good salary; permanent place. Address Box 1052, care of BULLETIN OF PHOTOGRAPHY.

WANTED, at once, a good all-round photographer; must be a good retoucher; permanent position, with salary and percentage, to a good, steady young man. W. R. Loar & Son, Grafton, W. Va.

PHOTOGRAPHER WANTED—Man to retouch and print, also to operate when necessary. We have a well-established business, doing a good class of portraiture in a new modern studio. Will pay salary and bonus to right party; city of 10,000. Send photo of self, also samples of work; state experience and salary expected. Photographs will be returned. Everard L. Johnson, Patchogue, L. I., New York.

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED by young man experienced in both Portrait work and Kodak finishing; wages reasonable. Lynnwood I. White, Box 5, Calamine, Wisconsin.

POSITION WANTED—Portrait or technical line (latter preferred). Well up in all dark-room work, copying, operating; expert enlarger; bromide printer; no retouching. Last position, three years with the Interallied Commission of Control, Berlin, Germany, as technical photographer; best references. Chicago or Milwaukee preferred. Address, Chas. Link, care of Mr. Tom Moore, 311 East Cedar Street, Platteville, Wis.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Studio in best live town in Western Pennsylvania. Equipped 8 x 10 in and out. Kodak and framing departments. Reason, poor health. Part cash to responsible parties. Inquiries solicited. Emlenton Photo and Art Studio, Emlenton, Pa.

FOR SALE—Commercial and portrait studio. Located in tourist and furniture factory town of the South. Income between \$8,000 and \$10,000 a year. Located in the centre of the business district. Ideal place for two men of commercial and artistic ability on portrait work. This is a splendid business and requires good men to handle. Enough commercial negatives on hand to pay for the place in less than a year. Will sell reasonable to responsible man. Business can easily be doubled. Address Box 1053, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS

PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

partially covered with insurance. Origin of the fire is unknown.

The new studio of Paul Dekarske, Clintonville, Wis., is now completed and is believed to be one of the best in the state.

W. Frank Groaner, formerly of Reno, Nev., has opened an exclusive high-class studio at 533 Post Street, San Francisco, Calif.

R. H. Washburn has opened his new studio on Main Street, Ansonia, Conn., which was formerly occupied by the Whittemore Studio.

The Rogers' Residence Studio of Wichita, Kans., will move, about June 15th to their new location at 3102 East Central Avenue.

Daylight burglars ransacked the studio of E. E. Schuhmann, El Paso, Texas, on May 13th, stealing a valuable German camera and other equipment.

Chas. Happ & Co. announce their new and enlarged studio in the Washington Arcade Building, Detroit, Mich., where they have finer quarters, surroundings and improved facilities.

Gentzel Studio, Inc., 2740 Lincoln Avenue, Chicago, Ill. Capital, \$15,000. Incorporators, Andrew S. Hurter, Richard Gentzel, Edw. Hollacher. Deal in printing and picture business.

Mr. and Mrs. Charles G. Doehrer, of Bridgeport, Conn., have recently returned from Florida where they spent the winter. Mr. Doehrer is now busily engaged in getting his studio at 92 Carroll Avenue, into condition for the summer.

Announcement has been made by G. A. Addis, formerly connected with the studio of Moran & Addis, of Canton, Ill., that he has severed business relations with his partner, Mark Moran, the latter taking over Mr. Addis' half of the firm.

Geo. T. Wadds announces the opening of his new studio on the 12th floor of the Vancouver Block, Vancouver, B. C. Owing to his fast increasing business, Mr. Wadds has found it necessary to establish himself in more commodious quarters.

Alex. J. W. Copelin, commercial photographer, died on May 22d, after a short illness at his home, 4935 Dorchester avenue, Chicago, Ill. Mr. Copelin and his father were well known photographers prior to the Chicago fire. Later Mr. Copelin gave his entire time to commercial photography.

The American Photo Supply Company, with capital stock of \$15,000, has been incorporated and is now located at 1000 Lamar Avenue, Memphis, Tenn.

Officers are: Ray Lee Defries, president; W. M. Day, vice-president and general manager; C. M. Henderson, vice-president, and Mrs. W. M. Day, secretary-treasurer.

HAVE a few cards left of Yoder's price scale—which seems to be the most complete list that has come to our attention. This will be of great assistance to you, not only in prices per dozen lots, but for additional photographs. Mr. Yoder has figured his scale of prices on a systematic basis. Send 25 cents for six copies—printed on index card board.

BULLETIN OF PHOTOGRAPHY
636 Franklin Square Philadelphia

The Commercial Photographer

By L. G. ROSE

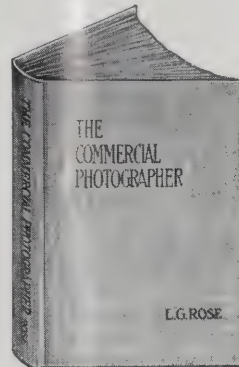
148 Pages

85 Illustrations

Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

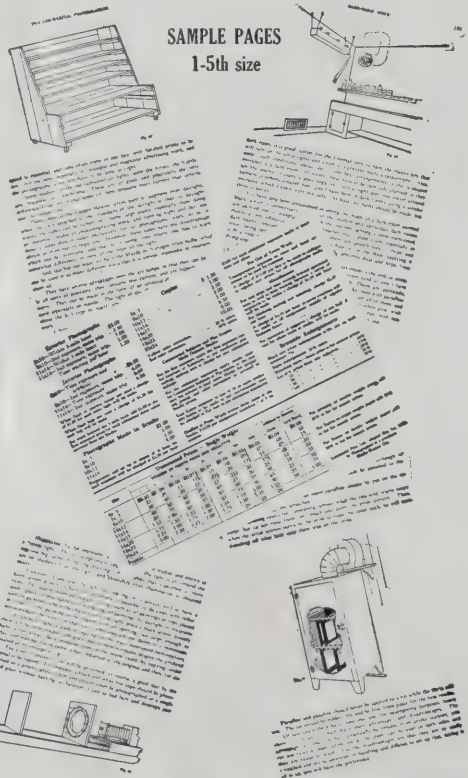


A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

Burnet's Essays on Art

160 pages; 135 illustrations; handsomely printed on fine wood-cut paper; bound in art canvas.

PRICE - - - \$2.00

Postage 15 Cents

Order from your dealer, or from
the publisher

F. V. CHAMBERS

636 FRANKLIN SQUARE
PHILADELPHIA

A NEW BOOK THE AIR BRUSH IN PHOTOGRAPHY

The most comprehensive work ever written on work with the Air Brush, especially as applied to photography, working up enlargements, etc.

143 PAGES - 45 ILLUSTRATIONS

BOUND IN CLOTH

\$2.50 post paid

Mr. Geo. F. Stine, the author, is known as one of the most expert workers with the Air Brush in this country, and the series of 32 illustrated lessons, which forms a considerable portion of the book, is the most detailed and carefully worked out course of instruction that could be imagined. With the help of this book any photographer can learn to use the Air Brush.

In addition to the comprehensive series of lessons, there are seven chapters on coloring with the Air Brush, a very valuable addition to the book, and something not heretofore found in print.

FRANK V. CHAMBERS
636 S. Franklin Square Philadelphia



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: 636 South Franklin Square, Philadelphia

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 827

Wednesday, June 13, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	739
Deviation from the Normal	740
The Art of Selling (C. H. Claudy)	741
Photographing Highly Polished Surfaces (W. Francis)	743
Studio Gossip (Frank H. Williams)	745
Association News	746
Illustrations by W. Crooke of Scotland	747-748
Suggestion of Vitality in the Portrait	750
Among the Societies	752
O-M-I Convention	752
Ontario Convention	754
Daguerre Society of Pittsburgh	757
Leaves from My Note Book	758
National Photograph Week	759
Some Rules of Guidance in Posing	760
Classified Advertising	763

Editorial Notes

It is many years since the shutter became a necessary part of the photographic equipment. One of the earliest makers in the field was A. S. Newman, later of the firm of Newman and Guardia, makers of hand cameras. Newman is now associated with J. A. Sinclair, Limited, London, and has turned his attention towards the production of cinema cameras, which are highly spoken of by experts. The well-known African cinematographer, Kaigh Elliott, was recently in America with films made with this camera. The readers of the BULLETIN OF PHOTOGRAPHY will probably in due time read an article by Newman on his work.

The successful photography of the brain, without injury to the patient, recently accomplished in Philadelphia, has received world-wide publicity. It is, we think, the first time this has been done. Photography in surgical operations has, however, been successfully employed ever since gelatine dry plates became practicable. In fact, before professional photographers could be induced to try the "new instantaneous" process, the professors of the healing art were alive to the value of these rapid surfaces. And it is at least thirty years since photographs of flying bullets were made.

✽

Ever since photography became practicable high-speed lenses have been the aspiration of the mathematical optician, as well as of the photographer. The original Petzval portrait lens worked at the approximate aperture of $f3$, but, of course, you had roundness of field, and other aberrations with that objective. In that optical eccentricity, the Grun lens, working at $f0.5$ you got no definition at all: it was as bad as using any other kind of makeshift contrivance. Grun was no optician, he was an eccentric empiric.

✽

American optical science has kept pace with that of Europe—in fact, it is no

spread-eagleism to assert, as we have done before, that in all branches of photographic manufacturing America is pre-eminent. There is the conspicuous case of the Ultra Rapid Anastigmat produced by the Bausch & Lomb Optical Company, Rochester, N. Y., and having the exceedingly high intensity of $f2.7$, the largest aperture lens now made, we believe. *

This lens is primarily intended for cinematographic purposes, and is of 2 inches focal length, but it is also offered in foci of 3 inches and 4 inches. It is fitted with a completely closing iris diaphragm, *i. e.*, the diaphragm can be closed to the smallest opening of the lens, reduced to a pin point, and finally completely closed. Our motion picture readers should obtain a copy of the Bausch & Lomb folder, which goes into further detail about this remarkable lens.

*

Edwin Dockree was for many years one of the most accomplished makers of lantern slides in Europe, if not the world. Now we perceive he has established himself as the Kerotype Transfer Paper Company at 2, The Pavement, Clapham, London, England. Kerotype is a bromide paper printing process, which permits of the developed image being readily transferred to almost any support to wood, rough papers, linen, cotton, silk, glass, lace, pottery. It is an interesting process with possibilities, of which no doubt more will be heard.

*

Deviation from the Normal

The accidents which tend to mar, or actually impair the beauty of humanity, make it almost impossible to find perfection of form or face in man or woman, so the question presents itself to the artist, when called to delineate the living subject, to what degree are personal defects, deflections from the normal, or positive ugliness to be modified, masked or obliterated, that artistic demands may be satisfied, while the individuality of the model is not seriously interfered with?

Should the artist at the camera be as honest as Reynolds was, when he represented Barette in a way which actually called attention to his near sightedness? Should he comply with the demand of a patron of the type of Cromwell, who insisted that Lilly should paint in the mole on his face? Or is he justified in flattering his subject, as Romney did, softening positive ugliness to the extent that his model looked more like Hebe than a plain faced English lady?

We have heard much talk about the abuse of the retoucher's pencil and its magic touch of converting a Satyr into a Hyperion, and listened to arguments for the legitimacy of the supplementary aid of art to boost indifferent work, so that the candid worker is often in a dilemma as to who is to be followed, the advocate who claims the validity of any means of amelioration to effect artistic return, or the photo-legitimist who insists that photographic art, pure and simple, is adequate in its resources to pronounce truth in terms not unpleasing to the pictorial sense.

We do not propose to precipitate ourselves here, in the entanglement of argument, pro or con, but do admit that we believe that in every art of reproduction, the true artist chooses the particular medium which is best capable of giving the effect he aims to exhibit, and having determined that medium, he endeavors to work it entirely so as to bring out to perfection what that medium can best perform. The water color painter knows the fallacy of trying to get effects with his medium, in the way the painter in oil secures his effects, because his particular medium facilitates the accomplishment of his intention, better than the methods of oil.

"Ye cannot gather grapes of thorns, nor figs of thistle." This quotation is not intended to disparage the assumption of photography as a means of artistic production, but rather to uphold its indisputable claim as an unexcelled agent for rendition of certain phases of artistic expression,

ranking its work superior to the kindred monochrome work of the painter.

Photography can do some things in monochrome reproduction which only the consummate artist is capable of with brush and pigment. And it is just in this feature that photographers do despite to photography, seemingly preferring by ultramontane resources to degrade a good photographic picture to the semblance of a poor India ink sketch, a charcoal drawing of little merit, or an atrocious chromo.

The virtue of any good monochrome lies in the delicate handling of the gradations of light and shade and the preservation of relative values, and in these high qualities, what can exhibit better than the well conceived, well lighted and well exposed photograph?

The gum printer and the bromoilist will tell you he elects his particular genre because it gives him personal control over the outcome. Candidly, what chance is there of preserving tonal values, where the operator picks and brushes on the all-over-linked surface of an oil print with all possible haste, ere the gelatine dry on his hands?

Has the photographer not infinitely more control in the manipulation of a legitimate method of photography, from the very lighting, through the development, to the final print? The beauty of gradation is potentially there, ready to respond to intelligent management. Besides, what right has your controlled pigment print to affiliate with the controlled photograph? It has all the shortcomings of the photograph plus the imperfect results of mechanical art operation. It could have been done better and with greater freedom in the exercise of the personal equation, by careful drawing and expert handling of the tools the painter uses.

The photographer knows how to guide the light to materialize rich gradation, and knows, too, the other legitimate means of control—potent aids, not hindrances. When photographers dare attempt with

impunity these tricks of sensationalism, with the alluring gloss of novelty as the only credential to affiliate with true pictorial photography, and when they herald their advent by a set of counsellors skilled in art puffing, to glorify their supreme merits, is not our art in danger of degeneracy? Our photography has won golden opinions which should be stimulus to higher work not cast aside so soon. Why should photography go on crutches or be hampered with hurdles when it may better reach the goal unobstructed, in the freedom of natural simplicity?

✱

The Art of Selling

C. H. CLAUDY

It is none the less curious than it is true that a great deal of selling is done by people who don't know how to do it! Many sales, like Topsy "just grewed" without anything behind them of a more powerful nature than an existing demand and an existing supply. Such sales require no more salesmanship than is exercised by a nickel in the slot machine, which performs all the functions of a "salesman" who is really but an order taker, *i. e.*, the machine attracts the customer, makes the sale, takes the money and delivers the goods.

The man who walks into a piano store and says: "send me up a thousand-dollar grand piano," doesn't need a salesman to attend to his wants. Or the woman who goes to a department store and demands a paper of pins, could as well give her order to a floor boy or cash girl; salesmanship isn't needed.

When a customer arrives at the studio and says: "I want one dozen eight by ten pictures at your best price," and you name the price and she says: "go ahead," you have worked no salesmanship; you but take an order. It is only when you increase the order, or the size, or the price, beyond what the customer expected to get or pay, by creating in her mind a *desire*, that you have functioned along lines of salesmanship.

There is a mistaken notion in many minds that advertising is printed salesmanship, and that, therefore, the salesman should copy the method and the wording of the advertisement.

Nothing could be further from the truth. An advertisement, meaning a space in a magazine or newspaper, or a printed slip, folder or letter, or a billboard display, or an electric sign is intended to arouse interest, and create inquiry. A sale may or may not follow; if it does, some one has sold something. If it doesn't, the *advertisement* isn't at fault, but the *salesman*.

Advertising, from its very nature, must be brief. A selling talk can, and should be, sufficiently long to cover all points of interest to the prospective customer. Because advertisements are brief, their words must be, as far as possible, all inclusive in meaning. Hence "best" or "finest obtainable" or other glittering generality serve descriptively in an advertisement when they will not serve in salesmanship.

An advertisement is assertive, usually without any proof. A sales talk is affirmative, with proof. It is usually the proof that does the selling!

In the studio, the affirmation as to price, quality, style, artistry, can be proved. Examples may be shown. Comparisons may be made. Objections may be answered. Doubts may be removed. Questions may be answered. Few of these may be accomplished in the usual advertisement. Therefore, for the would-be salesman to copy the advertisement, and merely assert, and highly praise, his own goods, is for him to fail in that very salesmanship for which he is hired!

An affirmation in a sales talk must be supported by evidence. "This is a beautiful picture" must be supported by evident beauty. The beauty must be demonstrated, not merely mentioned; a comparison with an unbeautiful picture must be produced to bring belief, on the part of the prospect, into play. If the prospect cannot be convinced by reason, it is probably because he or she lacks education as to matters pic-

torial; the salesman immediately finds this out and proceeds to put in the prospect's mind some fundamentals by which an intelligent judgment may be arrived at. This involves explanations, the conveying of information.

All this must be done without losing the prospect's interest; the way interest is kept is to focus all these forces on the prospect's mind through his or her own viewpoint, which is usually "how can I get the very best and the most of it, for the least money?"

The mind of a prospect being subjected to a successful sales talk first, has its attention arrested; next its interest aroused and sustained; next these feelings translated into desire, which is approved by reason; and finally, action results.

Few advertisements can do this. There are exceptions, but those exceptions are usually found in ads which appeal to a highly educated audience, as advertisements of photographic goods and apparatus to photographers. Thus, an ad which stated "Lens works at $f1$ with sharpness of $f6$, costs less than a good portrait lens" would mean nothing to a layman and at least make a photographer wonder whether the advertiser was a miracle worker or a liar!

The photographic salesman, or saleswoman, must start his or her sales talk with the idea that, photographically, the prospect is not highly educated, and therefore, not ape the ad with mere assertions and protests, but prove, without being argumentative; demonstrate, without being tedious; educate, without being didactic; explain, without being tiresome; carry conviction without bulldozing; create genuine desire and not mere fright which results in an order later regretted.

It isn't as simple as just handing out goods!

Which is why it has been demonstrated many times, that where a business flourishes with mere order takers (miscalled salesmen) it doubles its profits when real salesmanship is called into play.

A real salesman earns his or her salary many times over in the increase of orders beyond what would result from a mere taker of money and wrapper-up of packages.

*

Photographing Highly Polished Surfaces

W. FRANCIS

The persistency of professional photographers to keep to beaten paths is proverbial. They often remind one of the fable of the man who balanced his heavy load of wheat upon his horse by a counterpoise of stones in the other side of the sack instead of dividing the load in two equally balancing portions. Recently a friend had won, as a trophy for his club, a beautifully polished silver loving cup, and, of course, the boys were anxious to have it photographed in the best manner of the art. My friend passed me by in the belief that a distinguished professional could achieve a more satisfactory result. The professional received the commission with all due assurance of the beauty of the result.

He proceeded at once with the time-honored method of reducing the brilliancy of reflection by sundry dabs with putty, and when all the shine was off, with subdued curtains, proceeded to make the exposure, developed his plate, and produced what he thought to be a highly satisfactory result. But the boys, when they received their prints, were nowise of his opinion, and expressed themselves very emphatically to my friend, declaring that the loving cup, instead of having the appearance of silver, looked like an earthen vessel. True, there was not a particle of halation from reflection, but the true nature and texture of the thing was gone entirely.

I asked permission to try another method by which I hoped to secure good results and yet preserve the peculiar qualities of the original. I placed the vase against a dark-gray ground and surrounded it on the top and two sides by white screens. The

unpleasant reflections from external objects were thus cut off, and the reflections from the surface were subdued, yet preserved.

The result was entirely satisfactory, and the vase had the similitude of the reproduction of an object in silver. Care must be taken in photographing such objects that the image of the camera and the photographer is not reflected too prominently in the polished surface.

A KINDRED SUBJECT SUGGESTS ITSELF

Not long ago we had a visit from a collector who had come into possession of a number of patterns of lace, which he was anxious to have reproduced for illustrating a work on the subject he intended to publish.

He had recourse, of course, to the photographer. A series of photographs was produced, all sharp, neat, distinct, clear, elegant, but withal unsatisfactory to him who knows what he wants. They did not come up to the mark he demanded.

The delicate tracery white on white, the fine structure of the meshes was nowhere visible in the prints. The patterns of lace appeared as flat white surfaces, destitute of roundness and detail, the mere form being indicated. He could hardly explain to the photographer what he did want. He sought everywhere for his beau ideal of illustration, but the results were ever the same, and he had about come to the conclusion that photography, with all its boast of realism, was not equal to the delineations of a first-class draughtsman. In fact, practical operators confessed that nothing better than he had could be expected, and that he was unreasonable in his demands. Still persistent in his search he turned to an intelligent amateur for advice, who suggested collodion as a more faithful translator of the minutiae of the network than the gelatine plate.

After a diligent research he unearthed a collodion man, gave the order, was assured with "confirmations strong as proofs of holy writ" of the certainty of the good results, and went accordingly on his way rejoicing till the time of the promised advent of the

beautiful prints. He came! he saw! he ———. It was a thing of naught.

In his desperation he took up photography for himself, and thus finally overcame the difficulty, and his experience is worth recording. He discovered that "art is long" and man is lacking; that the limitations of photography belonged to the professors, not the profession; that the gelatine dry plate is fully adequate to yield the most beautiful results when guided by intelligence and taste. How widened was the narrow horizon of his opinion of the photographic art when he discovered that proper illumination was the secret of success.

Each mesh of the lace consists of a number of perfect cylindrical threads. Now if each delicate thread is to be properly represented in the photograph it is necessary that it exhibit the quality of roundness by light and shade. If such a pattern is photographed in a full broad front light, what is the result? Uniformity of illumination. The threads on the left will receive just as much light as those on the right, and all shadow and roundness will be obliterated. The thread will present the appearance of homogeneous white lines, which coalesce to form a monotonous white surface. Convinced of this by experiment our virtuoso closed up the curtains until there remained only a narrow opening, about 18 inches wide, through which the light was admitted. The upright copying board with the pattern in it was placed at a distance of 24 inches from this opening. The light, therefore, was in reality almost a direct side light. To the eye the lace pattern so illuminated shows with beautiful plasticity. The exposure is necessarily somewhat prolonged by reason of the subdued illumination, but it must be remembered that over-exposure is not permissible by reason of the character of the subject.

Moreover, care should also be taken not to exaggerate the effect of plasticity. The appearance of chiseled marble will be produced rather than lace. The relief so obtained may be too great and necessitate

increase of the opening to 24 or even 36 inches and corresponding removal of the copying board. From this narration one may learn of how much importance is proper illumination, and how carefully one must consider the means to the end.

These remarks about reflectors and photographing white on white have an indirect bearing on photographing snow and ice scenes. True, there is great liability on the part of the inexperienced to over-expose snow scenes, but it should not be forgotten that undertiming is as bad, perhaps worse, than slight over-exposure.

The character of the illumination has much to do with the beauty of result. The angle of the light makes or mars the picture. The picturesqueness of the scene is heightened when one mass of snow or ice is properly relieved against the other masses. The effect is often stereoscopic.

Attention to the general effect is first of all to be considered. There is more local color in a snow-scene than we imagine, and, in addition, there is an atmospheric haze in the shadows occasioned by vapor from the melting snow. The eye is also liable to be deceived by apparent contrasts of deep shadow and intense high light.

Always expose more than one plate upon the same scene. This will give you opportunity to vary exposure and angle of illumination, and also give you more chance to manipulate the developer.

ABOUT DEVELOPMENT

Too strong as well as too tame development is to be avoided. The object is to subdue contrast, but not too inordinately. We think that *metol* and potash, duly regulated, preferable to the other developers in evolving snow-scenes. All that we have said really amounts to saying—try to do the thing properly. Anybody can give such advice, but what else can we do?

SOMETHING ABOUT REFLECTORS

Another type which this talk about reflection has suggested—that is, overdoing the shadow side of the face by use of reflecting

screens. One of the greatest charms in photography is the delight it gives to a man of sound perception in the perfect rendering of texture, but the fairest face has some yellow in it, to say nothing of the rosy bloom, and it is only in those faces where the lily usurps the dominion of the rose that the finest effects of light and shade and texture are preserved.

The yellow in the average face is more predominant than inexperienced workers suppose; yet no portraitist uses orthochromatic plates, but prefers the assistance of the retoucher. The retoucher—that is, if he or she is not puffed up, as is too often the case, with the idea that they can dress Nature to advantage—is an acknowledged valuable aid to the portraitist, and his judiciously guided pencil, in conjunction with artistic illumination, is, after all, to be preferred to the dependence upon the orthochromatic plate as at present constituted. Retouching is allowable for toning down Nature's incongruities, or rather the too faithful rendering of texture or emphasis of mole and freckle by the sensitive film. True, the average retoucher, by his monotonous stipple, often converts the human face into a plaster cast, but this unreal uniformity of texture, often exhibited in professional and amateur work, does not always flow from the pencil's point.

I have before me a number of photographs, some of heads of no doubt beautiful women. The heads are flat, tame and uniform in texture, and yet there is not a particle of retouching upon them—the injudicious use of white screens as reflectors placed too close to the shadow side of the face. The moral to be deduced is not to disregard altogether the reflector, but use it more judiciously.

✱

A hale and hearty old fellow in Maine, who had just buried his fourth wife, was accosted by an acquaintance who, unaware of the bereavement, asked: "How's your wife?"

The much-married man considered a while: then replied sadly:

"Wal, ter tell ye the truth, I'm kinder out o' wives just now."

Studio Gossip—*Frank H. Williams*

Which of the bridal couples, photographed by the studio within the past ten years, now has the largest family?

It would be an interesting stunt and a stunt that would get a lot of attention and, therefore, be a splendid advertisement for the studio, if the studio would advertise that it would give a dozen family group photos free to any one of the bridal couples it has photographed during the past ten years who now has the largest family of one of the couples so photographed.

This sort of an announcement could be made by means of advertisements in the local newspapers, by means of placards placed on the walls of the studio and by means of letters sent out to all of the couples who have been photographed. And if this announcement was made, it would at once arouse a deep interest in all the couples who had been photographed at the studio when they were brides and grooms, and among all the other married people of the city.

When the studio had determined which was the prize winner, it could make a big thing of playing up the family group of this couple in any available display space, and the studio could also run the photograph in any newspaper advertising that it was doing. It could also probably get the local newspapers to comment on the stunt and on the prize-winning family.

With the picture of the prize-winning family, the studio could also run some data in the newspapers telling about the other large families which were entered in the competition and could give the names and addresses of all the members of these other large families. This would please all of the folks who tried for the prize but who didn't win it.

This sort of thing would be decidedly unique in studio promotion work in most cities and it would be a big asset to the studio in getting more business.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

41st Annual Convention Photographers' Association — of America —

**Convention Hall, Washington, D. C.,
July 16th to 21st, 1923**

As predicted last week, the Convention is out-growing its bounds. And with but one direction in which to expand, it promises fair to encroach on that portion of the Hall set off for the Lecture Room. The Board, alert to the situation, has taken action and revised the general scheme by deciding to hold all lectures and demonstrations in the National Guard Armory, adjacent to the Convention Hall. This will release the old lecture room site to the addition of more booths and permit the Picture Exhibit to be taken from the Balcony and placed in the balance of this area. It is only right and just that the Picture Exhibit should be in proper proportion to the other exhibits and in view of the special efforts taken by the Officers, this year, to secure a set of photographs from every member, it is expected that the hanging will surpass, in numbers and quality, that of any previous year.

The new location of the Lecture Room insures a quiet surrounding and with the programs of the Association and the Commercial Section conveniently alternating, will permit attendance to all lectures.

The Association program, while still unsettled on one or two details, is fairly well determined, and even now affords a strong attraction to the Convention. Imagine being able to see Mr. J. E. Mock demonstrate the Photography of Men. A rare opportunity,

don't you think? And how about seeing Frank Scott Clark demonstrate the Photography of Brides? Who is there who can't learn something about white draperies from this subject? And that most tedious subject of all, the Photography of Children, will be explained psychologically by Walter Scott Shinn. Pictorial Photography will be made interesting by Mr. Nicholas Muray, while Miss Peggy Stewart will have a specialty all her own. Mr. C. K. Berryman, cartoonist, will give a variation to the usual class of subjects, aided by a piece of chalk, while an insight into the wide application of photography by the Government will be given by Mr. R. L. Davis, of the Photographic Laboratory, Bureau of Standards. This latter subject should prove extremely interesting as every use of photographic appliances and photography from microscopic to telescopic and Federal Research work, come directly under Mr. Davis' attention.

Without further enlargement, this partial program will enable members to acquire a larger understanding of the profession and open the way to better work, increased business and SUCCESS.

Pause a moment to consider ALL the attractions to be had at the 41st Annual and then decide whether the Board is not justified in anticipating a minimum attendance of



W. Crooke
Edinburgh, Scotland



W. Crooke
Edinburgh, Scotland

2000 photographers. Think of it—2000 photographers at the National in 1923. Can any progressive photographer afford to stay away? Well, hardly.

Having made up your mind to go, drop the Secretary a line *at once* for that Railroad Identification Certificate. Attention has been called, in this column for the past month, to the form to be used this year, so *don't wait till you reach the Railroad Station to find out the agent CANNOT issue a reduced fare certificate. All certificates will be issued by the Secretary, No. 722 Bond Building, Washington, D. C., on request, and will entitle members and dependent members of their families to the Round Trip Ticket at a reduction of 25% of the regular fare.*

✽

The following complete list of Exhibitors, to date, shows the steady sale of space that is going on and accounts for the necessity of providing more booth space:

Altek Photographic Corp.,
Anderson Mfg. Co.,
AnSCO Company,
Atlantic Photo Supply Co.,
Bausch & Lomb Optical Co.,
Bell, W. S. & Co.,
Brieloff Mfg. Co.,
Butler-Speith Co.,
California Card Co.,
The Chilcote Co.,
Colegrove Bros., Inc.,
Collins, A. M., Co.,
Cooper-Hewitt Electric Co.,
Cramer Dry Plate Co.,
Defender Photo Supply Co.,
Eastman Kodak Co.,
Furst Bros. & Co.,
Graf Optical Co.,
Graham Co., Inc., The J. S.,
Gross Photo Supply Co.,
Haloid Co., The,
Hammer Dry Plate Co.,
John Haworth Co.,
Japanese Water Color Co.,
Johnson, L. M.,
Johnson Ventlite Co.,

Lodge Co., The E. N.,
Medick-Barrows Co.,
Murphy Co., Inc., The Geo.,
National Carbon Co., Inc.,
National Engineering & Refining Co.,
Pa-kO Corporation,
Photo Art Shop (Eduard Blum),
Photogenic Machine Co.,
Presto Mfg. Co.,
Rockford Photo Appliance Co.,
Simplex Photo Specialty Co.,
Sprague-Hathaway Co.,
Sussman Photo Stock Co.,
Taprell-Loomis Co.,
Wagenhorst & Co., J. H.,
Warren Products Co.,
Wollensak Optical Co.,

Desk Space

Abel's Photographic Weekly,
American Photographic Publishing Co.,
BULLETIN OF PHOTOGRAPHY,
Holliston Mills Co., Inc., The,
Michigan Photo Shutter Co.,

✽

A list of Hotels with special reduced rates was published in these columns under date of May 30th. All members are strongly advised to make an early reservation as the P. A. of A. Convention will not be the only one in Washington during July.

Requests for the free touring information are slowly coming in, some sections having formed clubs that plan to spend a night or two at convenient stops and turn the trip into a pleasant Summer's Outing. The Secretary is prepared to furnish this information from any part of the country to Washington, through the courtesy of the National Motorists' Association.

✽

Winona School

Registrations have reached the 50% mark, with hardly a day passing that a new enrollment is not made. The remodeling of the School Building will soon be under way and when completed at the time school opens, July 30th, will have accommodations for double the capacity of last year. Four

weeks spent under the able direction of Mr. Will H. Towles, of Washington, D. C., aided by a corps of efficient lecturers and demonstrators, with the very latest in photographic appliances, is bound to be a beneficial way to spend a Summer Vacation at this popular resort, Winona Lake, Ind.

Mail your \$10.00 registration fee to the Secretary and pay the balance of \$40.00 when you reach the School.



Hotel Washington—Convention Headquarters,
Pennsylvania Avenue, at 15th Street

Hotels

The following list of hotels is ready to book reservations at a reduced rate to members of the P. A. of A. All are thoroughly modernized and within ten minutes' trolley ride of the Convention Hall. Rates, as listed, apply to rooms with bath. Double rooms may contain double or twin beds.

Hotel Washington Headquarters	Single Rooms	Double Rooms
	\$4.00 to \$6.00	\$7.00 to \$10.00
Arlington Hotel		6.00 to 12.00
Burlington Hotel	3.50 to 4.50	5.00 to 7.00
Hotel Continental	3.50	5.00 to 6.00
Franklin Square Hotel	3.00	4.00 to 5.00
Hotel Hamilton	4.00 to 8.00	6.00 to 12.00
Hotel Harrington	3.00 to 3.50	5.00 to 6.00
Hotel La Fayette	4.00 to 5.00	6.00 to 8.00
The Lee House	3.50 to 5.00	5.00 to 7.00
The New Ebbitt Hotel	3.50 to 4.00	6.00
The New Willard	4.00 to 6.00	7.00 to 10.00
The Powhatan Hotel	4.00 to 6.00	5.00 to 10.00
The Raleigh Hotel	4.00 to 7.00	5.00 to 10.00

Suggestion of Vitality in the Portrait

If we study a portrait by any distinguished painter, what chiefly strikes us, as a feature of excellence, dominating our appreciation even more than the exhibition of consummate skill as an artist, is the suggestion of vitality shown in the subject.

The intense personal character of such portraits stamps them with a living perennial interest. They are the most human. They look at you inquiringly. There seems to be some question pending, and a fascination is exercised over you, all due to the vitality of the pose.

On the other hand, one rebels against the sitter's inanimate look, shown in pictorial work of otherwise high merit, where the illumination has been conscientiously studied, the drapery artistically disposed, the differentiation of flesh values considered, and the technical manipulation of the highest. Possessed of all these excellencies, nevertheless, the subject fails because it lacks the essential expression which gives vitality.

If painters with years of experience fail, is it any wonder, then, that the photographer, with his brief experience in exploitation of the art phase of his profession, fails likewise?

To suggest life pictorially is a possibility,

however, as notable examples manifest, for there are pictures by the camera, as well as by trained painters, portraiture which we may truly call speaking likenesses.

We may dismiss from our consideration vital pose as presented by the painter, because we must accord all the success to his intellectual ability, his power of generalizing from many concrete presentations, the characteristic expression of the model.

His final work is the ideal which his memory has combined from repeated observation of numerous phases of expression, unified to a general conception. Not in any way, be it understood, is his picture a resultant of composite unities, a superposition of one expression upon another, but wholly a resolution, mentally effected, dependent, upon his power of memory. Hence, vitality of pose presupposes possession of an artistic synthetical faculty, and not the mere ability to analyze individual presentations and to secure that which appeals most forcibly to one's artistic perception.

We are sorry to inflict all this upon you, but we must make clear to you that vitality of pose, while possible to the photographer, does not entail upon him possession of the supreme talent of the painter, because greater facility is accorded the artist of the camera than the artist who is compelled to force his tools to do his bidding and find them most refractory agents, at that. The quick pencil of light takes the impression for the photographer, but the painter must call upon his memory for the suggestion, and if his memory is defective, the picture as a means of vital expression must suffer.

Now, do not think because we speak of the quick pencil of light that we intend to advocate instantaneous portraiture as the agency for securing vitality of pose. On the contrary, we boldly assert that instantaneity is destructive of this suggestion of life and animation, so essential to portraiture, for vitality necessarily connotes action, but action is never suggested by exhibition of arrested movement. Quite the contrary:

the exhibition of a single isolated phase of movement gives only inanimation, petrification, and destruction of vital action. Indeed, vital movement may be had where the model is represented in repose in an attitude which would be naturally taken and as naturally retained for an appreciable duration of time. Just as we see it in the portraits of Titian, the most expressive of any painter.

Have you not seen this vitality in a photographic portrait where the subject is represented reading a book? Among modern portrait painters, Franz Lenbach, while falling short in some things accounted most important in art, is distinguished for his largeness of view and for power of expression of the more permanent and essential sides of personality and for getting suggestion of vitality in his portraits.

More than twenty years back, we remember reading in a German photographic paper, which unfortunately is not at hand, of the experiments of a photographer, named Pach, we believe, who in his admiration of Lenbach's work sought to get the same vitality of pose in his own pictures. All that we can call to mind now, relative to his method, is that he discarded the use of the quick shutter and had recourse to time exposure. The results in the portraits shown were excellent in exhibition of this desired feature of animation. The deduction is, that in order to secure the distinctive personality of the sitter, not only in physical but also in mental characteristics, the portraitist must altogether disregard the snapshot method and expose for a reasonable length of time. Now, is this not just contrary to what is usually practiced? Instantaneous exposure is doubtless necessary for getting pictures of babies, whose chief and only true expression is in the angelic smile of the little mortals which must be caught ere the storm arrives. But where the aim is character and vitality, instantaneousness has no part or lot in it.

Where time exposure is given, you may interlopute, is there not imminent danger

of translation of movement, blur? But is there not, with reasonable timing, an allowable mobility of feature which is not registered to any hurtful extent?

As a portraitist, accustom yourself to divide your forces. Be one-half photographer, the other half the agreeable companion, and this latter half is only materialized by time exposure, which gives opportunity to exercise the function.

The mistress of the house engaged a new servant and gave her instructions how to behave when answering the bell. One evening she rang for a glass of milk, and was surprised to see Martha appear with the glass grasped in her hand.

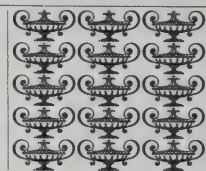
"Oh, Martha!" she said, "always bring the milk to me on a tray."

Martha apologized, and promised to remember in future.

A week later the bell rang, and the same request was made. This time Martha appeared with the tray and the milk emptied into it. Anxious to please, she courtied and inquired: "Shall I bring a spoon, ma'am, or will you just lap it up?"



AMONG THE SOCIETIES



CONVENTION TO BE HELD
JUNE 18, 19, 20 and 21, 1923
at West Baden Springs Hotel
West Baden, Ind.

No photographic organization can exist that does not pursue a constructive policy and show a decided advancement each year.

GEO. GRAHAM HALLOWAY, *President O. M. I.*

Mr. Charles Aylett, President of the Ontario Society of Photographers, Toronto, Canada, one of the foremost pictorial workers of North America. Mr. Aylett has but recently returned from London, England, where he was invited to demonstrate before the London Congress of Photographers. Without correct pictorial arrangement, no portrait can be a success. Conducting the O. M. I. convention this year, along constructive lines the executive board secured Mr. Aylett's services. What he will show you will be of a practical nature and the principles he will teach can be applied to all portraiture.

Charles Gilbert Shaw, Bloomington, Indiana, Chairman Good Roads to West Baden Committee. If you contemplate driving to this great event, write Mr. Shaw for best route from a given point. He will give you the necessary information.

"The Cost Line"—Loss and Profit—Where is it in your business? Mr. Ed. E. Sheasgreen and Mr. F. E. Wright, Minneapolis, Minnesota. They will make a Cost Line Analysis of the operation of your studios. The analysis will virtually be an X-Ray picture of the business side of photography, showing us leaks and losses, how to stop many of them and how to make more profits and a bigger success. Bring along figures of your costs. This includes rent, heat, light, taxes, insurance, salaries, advertising. Let's get the facts. Don't get the idea that they talk about cost accounting. This is a small part only of "cost analysis" as Sheasgreen and Wright handle the subject. Let's study the business side of our profession and sell our technical knowledge and service at a just profit.

Mr. Manufacturer and Mr. Dealer: If you have not made your reservation for space at this "convention of the year" DO IT NOW. The wonderful display facilities "Under the Great Dome" of the West Baden Hotel will be carefully handled by Secretaries Merl Smith and James Reedy.

Mr. Clarence Stearns, Rochester, Minnesota, will have two numbers. His talk on "Advertising That Pays" is a revelation to the photographer. "The Future of Photography" is an entirely new offering and will give you a wonderful lot of food for thought. Mr. Stearns' numbers alone will repay you for the effort and expense of attending this meeting.

Hotel Rates. Those in effect at the wonderful West Baden Springs Hotel, \$6.00 per day up, include all your meals, keep you in the midst of convention activities and include the annual banquet. The meals at this hotel are generous, well prepared and of the best food obtainable.

For those who do not feel they can afford to stop at the West Baden Springs Hotel, lodging can be found in West Baden at \$1.50 per day or more. Cafeteria meals, any price. Convention Dues, \$3.00.

PROGRAM

Monday, June 18th

Assignment of Exhibitors' Space—Secretaries
Merl Smith, James Reedy.

1.30 P. M.—

Call to Order, Announcements, Appointment of
Committees.

2.30 to 5.00 P. M.—

With the Dealers—Under the Great Dome.

8.00 P. M.—

Informal Reception, Dancing, Cards, Etc.—
Pompeian Room.

Tuesday, June 19th

9.30 to 10.30 A. M.—

Demonstration of Pictorial Arrangement, by
Mr. Charles Aylett, of Toronto.

10.30 to 11.30 A. M.—

"The Cost Line of Our Business," by E. E.
Sheasgreen and F. E. Wright, of Minneapolis.

LUNCH

2.30 to 5.30 P. M.—

With the Manufacturers and Dealers—Under
the Great Dome.

DINNER

8.00 to 12.00 P. M.—

Vaudeville, Dancing, Cards—Pompeian Room.

Wednesday, June 20th

9.00 to 10.00 A. M.—

Demonstration of Pictorial Arrangement, by
Mr. Charles Aylett, of Toronto.

10.00 to 11.00 A. M.—

"The Future of Photography," by Mr. Clarence
Stearns, Rochester, Minnesota.

11.00 to 12.00 A. M.—

"More About Cost Finding," by Sheasgreen and
Wright.

LUNCH

2.30 to 5.30 P. M.—

With the Manufacturers and Dealers—Under
the Great Dome.

7.00 P. M.—

Annual Banquet, Dining Room West Baden
Spring Hotel.

Thursday, June 21st

9.00 to 10.00 A. M.—

"New and Improved Method of Producing
Lantern Slides," by Frank J. Martin, Terre
Haute, Indiana.

10.00 to 11.00 A. M.—

"Advertising That Pays," by Mr. Clarence
Stearns, Rochester, Minn.

11.00 to 12.00 A. M.—

"Square Dealing in Business," Mr. Ed Sheas-
green, Minneapolis, Minn.

LUNCH

1.00 to 2.30 P. M.—

Outline of Future Plans of the Association, by
President George Graham Holloway, Terre
Haute, Ind.

Presentation of Certificates of Merit to "Honor
Liners."

Business Session—Reports of Committees,
Election of Officers.

Adjournment.

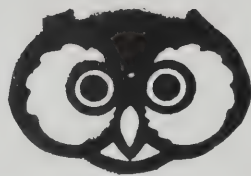
2.30 to 4.00 P. M.—

With the Manufacturers and Dealers—Under
the Great Dome.

4.00 to 6.00 P. M.—

Annual Ball Game—Manufacturers and Dealers
vs. Photographers.

THE HOUSE THAT SHIPS PROMPTLY



The Wisdom

of many photographers who
made their selection of

Gross Mountings

in advance for the June
bride and commencement
photographs is appreciated,
but there's many a photog-
rapher who'll be stuck if
he does not avail himself
of the House That Ships
Promptly. We can still fill
a limited amount of hurry-
up orders for June needs.

JUST ASK US



325 TO 327 SUPERIOR STREET
TOLEDO, OHIO

Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.

223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

Ontario Convention

Look this over and we know you will come to the Convention of the Ontario Society of Photographers, affiliated with the International Photographers' Association of America, to be held in Prince George Hotel, Toronto, June 26, 27, 28, 1923. Make your reservations now.

The Talent

A. H. Diehl, President P. A. of A.
Pirie MacDonald, F.R.P.S., of New York.
Will Towles, of Washington.
Reginald Haines, Court Photographer, London, England.
Harry Devine, of Cleveland.
Charles Ashley, Toronto.
Warren A. Rockwood, Toronto.
George Nussbaumer, Buffalo.
Arthur Lismer, Toronto.
Fred Micklethwaite, Toronto.
And OTHERS to be announced.

Exhibit of Prints

The Exhibit of Prints at the Convention will be an outstanding feature and will be the largest and finest collection ever shown at a Canadian Convention and will be worth coming many miles to see. WAS THERE EVER AN ARRAY LIKE THIS?
100 Prints from the British Photographers' Association. Finest examples of photography from the leading photographers of Great Britain.
60 Prints from the foremost photographers of the United States.
50 Prints from the Buffalo section of the New York State Association.
And added to this will be several hundred prints from our own members, which will include a large display of Commercial Work.

The First Day

Our Programme is going to be a HUM-DINGER from the drop of the hat, so be there the first day, as Will Towles and Harry Devine will demonstrate the first afternoon, and the President has offered a prize of \$10.00 in gold to be drawn for by out-of-town members, who register before noon the first day.

The Manufacturers and Dealers

Have secured all the available space we had at our disposal, and here you will see the latest in Equipment, Paper, Plates, Films, Mounts, etc. This will be an attraction in itself.

Your Exhibit

Of Four Prints—outside measurements of mounting, 12 x 15, 14 x 17 or 16 x 20, No Glass, No Frames—must be sent, Postpaid, so as to arrive not later than Thursday, June 21st, 1923, addressed to The Ontario Society of Photographers, Prince George Hotel, Toronto.

If you do Commercial Work, you can send 4 additional prints of this work and there are no restrictions as to sizes on Commercial Work.

Entertainment

Our Entertainment Committee has been working hard preparing a ripping good time

WOLLENSAK LENSES

for Every Professional Purpose

This ad is one of the following series discussing suitable lenses for various phases of professional photography:

- (1) The answer to your lens problem
- (2) General studio work
- (3) General commercial work
- (4) Portraiture
- (5) Wide angle and banquet work
- (6) Home portraiture
- (7) Child photography
- (8) Soft focus effects
- (9) Enlarging
- (10) Resumé—studio lenses
- (11) Resumé—commercial lenses
- (12) Anastigmats

You will find it profitable to follow this series. If you wish advance information on any of the topics covered, write us.

*At right—
home portrait
by J. A. Bill*



Number Six—Home Portraiture

PHOTOGRAPHY in the home necessitates a lens that is particularly adapted to home portrait requirements. Such a lens should be suitable for all kinds of portraiture and should possess high speed, flat field, anastigmatic correction, compactness and moderate focal length.

The Wollensak Velostigmat Series II, $f4.5$ admirably answers these exacting requirements. It is a high-speed anastigmat, ideal for portraiture, child photography, full figures or groups. It will

produce excellent results when used for commercial work, views and enlarging. A diffusing device adds to its usefulness.

The Velostigmat $f4.5$ is available in focal lengths of $3\frac{1}{2}$ inches to $19\frac{1}{2}$ inches at a price that is most moderate for a lens of such perfection. If you need a lens for home portraiture or all-around studio use, try out the Velostigmat and you will understand why it is the choice of hundreds of photographers.

WOLLENSAK OPTICAL CO.

Rochester — New York

Makers of Distinctive Lenses that make Distinctive Pictures



Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.



Amateur Finishers *Choose* HALOID RITO

a paper that's *right* for finishing.

They find in HALOID RITO all the qualities that make of Amateur Finishing a pleasure and a profit. These qualities briefly told are as follows:

per 500 sheets

S. W.	Size	D. W.
\$2.15	2½x3½	\$2.65
2.65	2¾x4½	3.35
3.50	3½x4½	4.40
4.00	3½x5¾	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

Latitude—

that obviates mistakes in exposure and development.

Non-Abrasion—

which prevents waste and increases profit.

Plenty of Snap—

and that means something more than contrast merely. It is brilliancy, pluck, crispness.

Good Quality of Stock—

white, clean, linen-rag stock, which makes prints which make friends—that last.

Try HALOID RITO right away!

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street
Los Angeles Agent, A. H. MUHL, 643 So. Olive St.

GRAF SUPER LENSES*The Utmost in Quality***The Graf Variable Anastigmat—"The Inevitable Lens"****THOSE WHO USE IT:**

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguiere

Chicago Office, 410 South Michigan Boulevard**New York Office, 80 West 40th Street****The Graf Optical Co., South Bend, Ind.****GRAF SUPER LENSES**

for you. Do you remember last year's get-together meeting we had the first night? Well, we are going to repeat it—and then SOME.

So bring your wife or sweetheart.

Commercial Photographers

We are going to have a number of events on the Programme of special interest to Commercial men. Harry Devine, of Cleveland (late of the Eastman School), is without doubt the foremost demonstrator of this class of work in America and he will have a lot of new stunts to show us. Fred Micklethwaite will tell us how to make and sell flashlight work and we have several others to be announced later.

COMMERCIAL MEN.—We want you to send your exhibit of 4 prints, Mounted, No Frames, No Glass, No Restrictions as to Size, to arrive not later than Thursday, June 21st, addressed to The Ontario Society of Photographers, Prince George Hotel, Toronto.

The Fees

For all this Splendid Attraction—No Advance in the Cost

\$3.00 to Studio Owners or Managers.

\$2.00 to Assistants.

\$1.00 to Guests.

We have the Programme, the Entertainment, the Exhibits—ALL WE NEED IS YOU.

CHARLES AYLETT, *President*,
96 Yonge Street, Toronto, Ont.

C. H. CUNNINGHAM, *Secretary*,
3 James Street North, Hamilton, Ont.

The Daguerre Society of Pittsburgh

In the Court of Common Pleas of Allegheny county, Pennsylvania, No. 1621 July Term, 1923.

Notice is hereby given that an application will be made to the above court on Thursday, June 21, 1923, at 9.30 o'clock A. M., Eastern Standard Time, by W. O. Brecken, A. H. Diehl, Walter C. Jarrett, Ralph W. Johnston and J. D. Strickler, under the general incorporation act of April 29, 1874, its supplements and amendments for the charter of a corporation not for profit, to be called "Daguerre Society of Pittsburgh," the character and object of which is to support and promote the art of photography, and for these purposes to have, possess and enjoy all the rights, benefits and privileges of the said act of Assembly and its supplements.

The proposed charter is now on file in the Prothonotary's office, at the above number and term.

CHAUNCEY LOBINGIER, *Solicitor*.



The employer of a Polish servant maid who had learned to speak English was telling of her experiences with the telephone. After its use was explained to her she was eager to answer every call. One day a ring came and she jumped to the instrument.

"Hello!" came from the receiver.

"Hello!" answered the girl, flushed with pride at being able to give the proper answer.

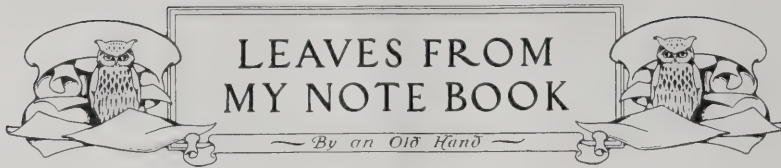
"Who is this?" continued the voice.

"I don't know!" exclaimed the maid. "I can't see you."

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C.	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
Southeastern . . . . .	. . . . .	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex. . . . .	. . . . .	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Ohio-Mich-Ind.	West Baden, Ind.	June 18 to 21	Merl W. Smith, Hartford City, Ind.
Pacific Northwest	Victoria, B. C.	August 28 to 31	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa	September 24 to 27	Fred H. Smith, Ida Grove, Iowa.
New England	Maplewood, N. H.	September	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States . . . . .	. . . . .	Postponed	Orren Jack Turner, Secretary, Princeton, N. J.

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.



If it be true that every cigarette shortens life one week (page 601, B. of P., May 9th) I must have been dead nearly 2000 years, for between 1879 and 1923, I have smoked considerably over 100,000 cigarettes, not to mention cigars and tobacco in pipes. How does the Secretary of the Anti-Tobacco League explain that? The subject, of course, is only indirectly connected with photography. Most of the photographers I have known have been smokers and many of them have lived to be over eighty and ninety years of age.

✱

Photography has been called in to reproduce the underscript in an old Spanish manuscript "revealing a version of the Bible antedating the Latin Vulgate" (?) The "new" photographic process is, of course, not new, but newspaper reporters may be pardoned if they cannot find time, in the rush to "get over" a good story, to look up the available information on the subject. The authorities of the Ambrosian Library at Milan must laugh at such absurdities.

✱

As regards the photography of the matter, Dr. Lake, Professor of Ecclesiastical history at Harvard, if he consults the authentic archives, will find that the sensitive plate has before now been employed to differentiate superimposed writings. The silver haloids (or halides) are more sensitive to faint or virtually invisible impressions than the human eye and brain—a fact availed of, as many know, in the detection of forgeries or the falsification of documents.

✱

Forged or spurious versions of the Scriptures have been common throughout the centuries. The Book of Mormon, the Koran, if not forgeries, are at best fanatical plagiarisms. Dr. Buchanan, the paleog-

rapher in this case, is charitably alleged to be "a victim of a not unknown state of mind which makes him see under certain conditions of eye strain, writing *which exists only in his own mind.*" This, to quote Mrs. Hylan, of New York, "says a whole mouthful." The things which exist only in one's own mind are responsible for much misery in mundane life.

✱

Photography, too, has been used to support the Einstein theory of relativity which, if I understand it, alleges that, contrary to what we have so long believed, light does not move in straight lines. There are photographs showing starlight bending towards the sun which are, however, declared not to be conclusive. Professional photographers, no doubt, read these things in the newspapers and must, at times, wonder what they all mean, as I often find myself doing.

✱

Probably their sitters talk about such things. I have known of such cases, and of photographers being asked to account for all sorts of phenomena in which photography figures. The best thing to do in difficulties of the kind is probably to quote Shakespeare who averred that, "there are more things in heaven and earth than are dreamed of in our philosophy." A photographer who can quote poetry with facility should command an appreciative patronage.

✱

"Unpleasing Portraits" is the title of the Editorial in No. 3286 of the *British Journal of Photography*, established 1854, and in the article the writer admonishes the photographer to please his sitters. And in *American Photography* for April, there is a long illustrated article on The Daguerreotype process by E. J. Wall. F. C. S., F. R. P. S.

What's the matter with Us Literary Fellers in Photography? Having once been infected by the germ, is it impossible for us to cast it out of our systems, and escape from the conventionalities imposed upon us by early associations?

✱

People were writing about "unpleasing portraits" and the "daguerreotype" process fifty years ago. Are we to suppose they'll be doing so fifty and a hundred years hence? Or is it to be conjectured that the explanation of the curious phenomena is to be sought elsewhere? What if, after all, George E. Brown, F. I. C., F. C. S.; E. J. Wall, F. C. S., F. R. P. S. (don't omit those cabalistic letters, Friend Printer), and the present writer are reincarnations, cerebrally that is, of former photo writers? Some people really believe in this sort of thing.

✱

National Photograph Week September 10th to 15th

Participants: All professional photographers belonging to associations—national, sectional or State, or affiliated with organizations devoted to the production of professional photographs.

Purpose: To concentrate on a period of six days in the year in advance of which all photographers will unite, and universally admonish, remind, induce and persuade the public the necessity of being photographed during the period which offers exceptional values or styles or service throughout the United States. By advertising weeks ahead so that the public will have had time to investigate and make appointments, to become interested and divert the attention of friends. To create in the minds of the public the true meaning of displayed badges showing membership of photographic associations and a general incentive to make members of the profession approve their work, styles, premises, showcases, etc.

Procedure: Begin advertising at once. Communicate with your home paper immediately, and contract for all the space you can conveniently carry and add five hundred inches. Pay up your membership dues to the National and write the Secretary for window display advertising. Address: S. R. Campbell, Jr., 722 Bond Building, Washington, D. C. Keep at it all summer and watch for the largest week's business you ever had. For the convenience of busy photographers, we submit the first copy for your home paper.

It is Coming!

The greatest week in photographic history will be celebrated from September 10 to 15, and will be known as National Photographic Week. The Presidents of the Photographers' Association of America and all its affiliated

SALE OF PORCELAIN-LINED TRAYS

Every tray first quality. Not a second in the lot. 3000 only to be sold. It is not possible to duplicate this offer when this lot is gone.

	Catalogue price	Sale price special
5 x 7	\$1.10	\$0.55
7 x 9	1.50 . . . . .	.65
8 x 10	1.75 . . . . .	.89
10 x 12	2.50 . . . . .	.98
11 x 14	3.80	1.89
14 x 17	5.30	2.95
17 x 21	7.00	3.88

THEN WE OFFER A SPECIAL

32 x 42—Heavy Zinc with special finish—extra deep with outlet for draining. Hardwood frame—a tray that would cost \$25.00 to \$30.00 to build—\$12.50 each.

Any tray returnable at our expense, if unsatisfactory.

WILLOUGHBY

110 W. 32nd Street and 118 W. 44th Street
NEW YORK

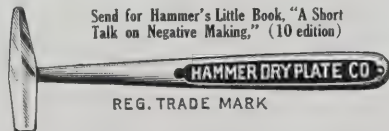
*Every changing season demonstrates
anew, the worth of*

HAMMER PLATES

They develop and dry quickly with firm, tough films which reduce to a minimum the danger of frilling. A necessity in hot and humid climates.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

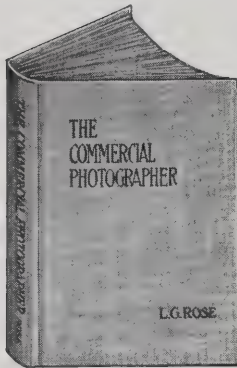
New York Depot, 159 West 22d Street, New York City

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial
Work in Two Large Cities

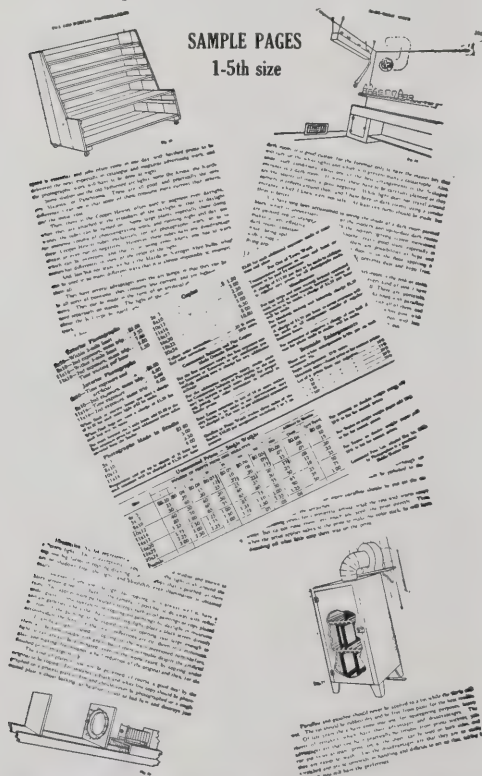
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



SAMPLE PAGES
1-5th size

Frank V. Chambers, Publisher, Franklin Square, Philadelphia

societies have set aside six days in September during which every member of the organizations will offer special inducements to the public to be photographed. This ought to prove especially interesting to millions of people who have not been inside of a studio since the old-fashioned "gallery" held sway with the iron head-rest which allowed no swaying. Our local photographers are heartily in accord with the movement and are already celebrating "clean-up week" preliminary to preparing special styles, new accessories and interesting exhibits. Keep this week in mind, and be photographed—you owe it to posterity.

Any editor will be glad to print the above notice as a news item. If not, pay him for it and change the reading to suit your particular position.

✱

Some Rules of Guidance in Posing

The technical phase of photography has attained such perfection, and the chemical means and mechanical appliances are so manifold for the production of a good photograph, that the distinction of one professional photographer above the other is now based entirely on the ability he exhibits in artistic delineation.

The portrait has to submit to the same critical analysis as an art work, as does the painted portrait, subject, of course, to the limitations incident upon photographic practice.

Mechanical portraits, with no purpose, obtrusive in rendition of the likeness, intensely realistic, nowadays have no place in the estimation of a cultured clientele. Time was when the criterion of excellency lay in the ability to produce "a striking likeness." Now a discriminating public demands less completeness and more suggestiveness, less of the actual, more that is inferential.

A few suggestions to the practical photographer might, however, here be more acceptable than discussion of art qualification, inasmuch as it is patent to him that while art in the portrait is essential, its incorporation is not a matter of inspiration, which can be infused in the subject at personal will, however fine the aspiration of the artist may be, but rather a knowledge of the application of the general principles of art



KODAK Finishing

Our immense stocks of DELIVERY POCKETS (all printed up ready to ship) are at your service at all times. Window Display Signs GRATIS. Send for Samples and Literature. The Art Press, Adrian, Mich.

Our copyrighted designs are trade pullers.

to the particular subject. He will appreciate, therefore, any suggestion which shall enable him to get rid of the intense realism, inherent in ordinary camera practice. In posing, we may first of all advise not to place the model in such a way as suggests his or her monopoly of the whole space. The head, while the main purpose of the picture, is still only a part, and should be studied in the pose with reference to its association with the other parts, for decorative effect. It has areas of light and shade and variation of lines, and the relation of these elements must be considered as contributory to a general good pattern or design.

Study how much may be taken out of the view, rather than how much you may possibly include, so as to preserve the harmony of relation.

Avoid all squaring, formal measurement, mechanical balancing, set arrangement. Study the natural curves of the figure and the way the folds of drapery take when left to fall spontaneously. Do not arrange the drapery in a precise, dressmaker-like way, suggesting gluing to some part of the anatomy.

Do not function too much with the sitter, know what you want to effect, and go about it deliberately. It will inspire confidence of you in the sitter. You will notice the satisfaction in the expression it calls forth. The labor you perform must never be apparent, never loudly proclaim itself, however successful the outcome.

Let your most carefully studied-out scheme seem to the model a mere chance effect, even credit the model with having effected it. It pays to suppress your importance at times. The critic will give you the credit anyhow. A slight disorder of the

FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX


REGISTERED

No Paste or Glue Required

Made in all sizes Write for Samples

WARREN PRODUCTS CO.

269 Canal Street New York



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY


Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY

Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City 22-49

What Do You Know About COMPOSITION?

¶ Here's your chance to get a thorough knowledge of composition by studying the Old Masters.

The Painters' Series



¶ From these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

¶ Our selection is limited, but we have been fortunate in securing copies of

<i>Botticelli</i>	<i>Morland</i>	<i>Rembrandt</i>
<i>Constable</i>	<i>Raphael</i>	<i>Teniers</i>
<i>Del Sarto</i>	<i>Raeburn</i>	<i>Meissonier</i>
<i>Hogarth</i>	<i>Jan Steen</i>	

¶ We would suggest that you make a second choice should our stock become exhausted.

¶ We say this because these little books are known and appreciated the world over as invaluable aids to the student in composition, and whenever they are to be had, there is always a ready sale.

Send 50c for your copy today

FRANK V. CHAMBERS

636 S. Franklin Square

Philadelphia, Pa.

costume will do more in the way of the beauty of pose than "all the adulteries of art," as Ben Johnson puts it.

Notice how the head is fitted to the neck and shoulders—its inclination, the disposition of the hands. Notice, but do not comment on it. Use adroitness in getting the model to conform to your wish.

See that the background is somewhat indefinite. Note if something in it will be too pronounced, and suppress that part by inclination of the ground, or by removing it further back.

Note if the areas of light and shade in the background associate pleasing with the lights and shades of the model. Let the portrait always suggest more than it actually presents. Let it challenge the spectator's investigation, let it seemingly interrogate the spectator as to his personal opinion of it.

It is easy enough to make a portrait which looks like the model, more than like somebody else, but it demands study to make an art portrait, to show that it is a presentation of something which has vitality, intelligence, sentiment. It is only by hard study that your aspiration can be realized. You must have the picture in your mind before you can transfer it to the sensitive film.

The photographer's profession should be his life's study.

✱

Uncompromising Realist

The village photographer was losing patience with his lady patron. "Just a little smile, please," he said, dwelling somewhat on the last word. "A smile adds so much to the artistic effect."

The lady shook her head.

"Of course, if you'd rather," commenced the artist.

"I would that," came from the direction of the head rest. "Our one layin' hen died this mornin', bacon's gone up two cents a pound, mother's had a couple o' fits, my boy George has just broke a plate glass window, and my husband is in a military hospital with four or five pounds o' lead inside of him. If you think I'm going to look like a Cheshy cat when I'm up against that shower o' blessin's you're scratchin' the wrong pig. You git on with it natural, mister."—*Blacksmith Journal*.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—A reliable all-around photographer for general studio work. State particulars at once. Address—Studio, 144 N. Main St., Butler, Pa.

WANTED—Operator and retoucher, high-grade work; state salary, reference and send photo of yourself. Steady year-round job. Studio Swann, Charleston, W. Va.

WANTED, at once, a good all-round photographer; must be a good retoucher; permanent position, with salary and percentage, to a good, steady young man. W. R. Loar & Son, Grafton, W. Va.

PHOTOGRAPHER WANTED—Man to retouch and print, also to operate when necessary. We have a well-established business, doing a good class of portraiture in a new modern studio. Will pay salary and bonus to right party; city of 10,000. Send photo of self, also samples of work; state experience and salary expected. Photographs will be returned. Everard L. Johnson, Patchogue, L. I., New York.

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED by young man experienced in both Portrait work and Kodak finishing; wages reasonable. Lynnwood I. White, Box 5, Calamine, Wisconsin.

POSITION WANTED—Portrait or technical line (latter preferred). Well up in all dark-room work, copying, operating; expert enlarger; bromide printer; no retouching. Last position, three years with the Interallied Commission of Control, Berlin, Germany, as technical photographer; best references. Chicago or Milwaukee preferred. Address, Chas. Link, care of Mr. Tom Moore, 311 East Cedar Street, Platteville, Wis.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—Long established studio, central New Jersey town of about 7,000; about 20,000 to draw from. Doing good business; low rent—lease. Sacrifice for \$1,000 this month. Busy season. Address Box 1055, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—One of the best and finest-equipped studios in center of one of the largest cities in New England. Corner location with show-cases on two streets. Wonderful opportunity for the right person. Reason for selling, owner has other interests. Address Box 1054, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Studio in best live town in Western Pennsylvania. Equipped 8 x 10 in and out. Kodak and framing departments. Reason, poor health. Part cash to responsible parties. Inquiries solicited. Emlenton Photo and Art Studio, Emlenton, Pa.

OTHER OFFERS OF INTEREST

Read the ads. that follow

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
— PUBLISHER —

636 S. FRANKLIN SQUARE, PHILADELPHIA

Velox Enlarging Printer

*A device that increases profits
in printing from small negatives.*



This new fixed focus enlarging printer makes large prints from small negatives on Velox at approximately the speed of a contact printer.

Enlargements $3\frac{1}{2} \times 5\frac{3}{4}$ from $1\frac{5}{8} \times 2\frac{1}{2}$ negatives
Enlargements 4 x 6 from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives
Enlargements 5 x 7 from $2\frac{1}{4} \times 3\frac{3}{4}$ negatives
All with $\frac{3}{8}$ inch white margins.

It's the powerful monoplete filament, 250 watt Mazda Lamp, the special reflector, the three condensing lenses and the Kodak Anastigmat *f.6.3* lens that make such speed of enlarging on Velox paper possible. Average negatives print in from 2 to 4 seconds.

Prints from single negatives or uncut strips. The paper holder masks the print—closing the holder makes the exposure. Can be used in any light that is safe for Velox.

Velox Enlarging Printer complete, including lamp, two negative holders, three paper holders, Kodak Anastigmat Lens with Iris Diaphragm, electric cord and plug to fit any socket. Price (including excise tax) \$150.00. Set of two Diffusing Discs \$10.00. See it at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 828

Wednesday, June 20, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	771
The Stereotyped Pose	773
A Studio Library (Frank Farrington)	774
Tomorrow	775
Studio Gossip (Frank H. Williams)	776
More Capital (C. H. Claudy)	776
Association News	778
Message from the M. A. S. A.	779
The Woman's Auxiliary of the P. A. of A.	780
The Washington Convention	780
Among the Societies	789
Death of Mrs. G. A. Cramer	791
" " Joseph Byron	791
Classified Advertisements	794
As We Heard It	795

Editorial Notes

Contrary to what is commonly supposed, the Sesqui-Centennial Exposition of 1926 is proceeding with its work of organization, and from occasional reports that are printed, the organization plans are assuming shape. In our opinion, the coming winter will witness much public interest and activity in the matter. The motion picture people have already voted to make Philadelphia the scene of its convention in 1926. Would it not be a good and popular plan for the Photographers' Association of America to do the same? We hope our suggestion will be borne in mind at the forthcoming Washington meeting.

Nobody knows the origin of the fire which destroyed the vast train shed of the Pennsylvania Railroad in Philadelphia the other day. "What great events from little causes spring!" Probably a lighted match was carelessly thrown down, something inflammable took fire, and the conflagration started. The fire underwriters' records show that in the large majority of cases carelessness is the originating cause of fires. Hence a special warning to photographers who use inflammable materials should not be out of place.

✱

Everything is more or less inflammable. New York is the centre of the world's distribution of motion picture films, and in the buildings devoted to this purpose the fire department imposes special regulations guarding against the dangers of combustion. You are fined if you are caught smoking in rooms where there are films. There is no cause for alarm in this or other businesses where celluloid in any form is used, but no harm can ever be done by insisting upon "safety first." The great railroads cover the country with "stop, look and listen" signs. As children we are taught to dread the fire, and as adults we cannot afford to ignore it. Wherever possible, non-

inflammability in manufactured goods is desirable, but if we cannot obtain it, the next best thing is to take the utmost care in handling them.

✱

In a previous editorial we drew attention to the interest and value attaching to historic photographs of bygone scenes and places. It might not be amiss to point out that so strong is the interest taken in such things that the *National Geographic Magazine*, published at Washington, D. C., advertises for them, and pays for them. Of course, we are reminded, views from little-visited, out-of-the-way corners of the earth are more sought than are subjects which can be obtained from any news-photographic agency.

✱

The BULLETIN OF PHOTOGRAPHY has readers in all parts of the world, and we desire therefore to impress upon them that here in America is a waiting market for photographs of unusual merit and interest. Only the other day from France we received a photograph of Les Tourelles, the scene of some of Joan of Arc's exploits against the English in the fifteenth century. Joan of Arc celebrations have recently been held in America and Europe and thus this photograph was of peculiar interest to us. It cannot be too strongly insisted that there is always a market for photographs of interesting but little known scenes of the earth.

✱

The Congress recently held in New York for uplifting the motion picture brought together a number of authors of diverse views, but, as the BULLETIN OF PHOTOGRAPHY forecast would be the case, a few weeks ago—no photographers. Why should this be? Why are the photographers ignored? They make the pictures, which obviously could not exist without the work of photographers. Will the Society of Authors please explain? The net result of the Congress was, as the *Philadelphia Ledger* pointed out, only a publicity stunt for the

producers and the offer of \$10,000, as a prize for a story.

✱

Prizes for stories are mere publicity stunts. What are needed are cleaner photographs on our screens. It pains us, as photographers, to read this recent utterance of Cardinal Dougherty, of Philadelphia: "The moving pictures exhibit films of crime, vice and lewdness to promiscuous audiences." Cannot something be done to remove such a severe and weighty reproach from this beautiful branch of photography?

✱

So marked is the antipathy to motion picture photographs (or those responsible for them) in some quarters that we know of one camera club to which camera men are denied admittance. And in seemly society the mere mention of the movie is sufficient to cause an elevation of the eyebrows. As we observe elsewhere, the Smithsonian Institution has a motion picture section of historic interest, but it must make the bones of Muybridge and other pioneers to turn in their graves to know of the depths of obloquy to which the younger branch of photography has descended.

✱

"Give a dog a bad name and he will hang himself." The movie certainly has a bad name. But there are hopes of better things—a cleaner screen, non-lascivious exploitation, and more of basic Americanism in these films. We were glad to note that Mr. George Eastman addressed the movie men's convention at their Chicago meeting recently. The Eastman influence is certainly on the side of a high standard of literary excellence which is badly needed in these movies.

✱

Keep your old photographs, especially of historic parts of cities, for they may prove of interest to posterity. A great Philadelphia newspaper is constantly publishing photographs of parts of this city as they appeared years ago before the march of progress began to effect structural improve-

ments in streets and buildings. Young people, in particular, we observe, are keenly interested in this method of imparting information as to the rapid changes taking place in the way we live now as compared with that of our forefathers.



The Stereotyped Pose

Most of us who affect any claim for rendition of art in our portraiture, and there are not a few of us, have been regaled with the sarcastic remark of the art critic, that the camera is merely the unthinking vehicle of mechanical expression—that the photographic portrait, irreproachable as it may happen to be, and thereby standing proof against such captious criticism, ready for the occasion, can be nothing else than a mere transcript of what is presented by its faithful, but relentless register.

Acknowledging the validity of such a pronouncement, we fail to see how it can possibly detract from the personal merit of the photographer who achieves greatness by the employment of the camera, since all the means of general art expression must, of necessity, be mechanical means. Individuality, artistic taste, and all the other qualifications of the artist may be exhibited in a photograph, even if not as perfect nor as beautiful as in a painting. The limitation is in the means; the art is in the man. And really, the constraint imposed on the artist, by the means, postulates ability in the performer; in the mere surmounting thereof. The photo-artist gets there in despite of the hindrance. Let us suppose that Raphael should have discovered photography, and have kept the discovery to himself, and have exhibited work commensurate with the beautiful portrait work by photography of today, would he have been relegated by his artistic compeers, as a mere mechanic, and his pictures as mere transcripts of the real thing?

We do have a few silver-point drawings by him and by others of the time, which are prized for their beauty of execution and this

very feature—“*execution*”—brings them in comparison with fine photography. What is this execution?—fine drawing, beautiful gradation of light and shade, rich luminosity of shadow—just the qualities we discover in the photograph, and qualities equal to and sometimes better than we see in the silver point sketches. What would Raphael have given if he had had the more perfect and easier manipulated appliances of the photographer for expression? Would his supreme talent have been constrained by use of the camera?

And, therefore, is it fair for the art critic, when he is shown a beautiful photograph and his candid opinion of it constrains him to accredit it for its face value, to repudiate all its virtues, because the artist who made it used the camera, instead of the pencil?

But, we look back to our title—“Stereotype Pose” and realize that we have wandered far from our topic in the zeal to defend our art.

We might inquire has the art critic any reasonable ground for his aspersions on artistic photography as a whole? We think we have shown the fallacy in his judgment, in what has been said, even if not pertinent to our topic. But what is pertinent is this: an investigation of the cause of the adverse criticism.

What provokes the art critic is the ubiquitous assumption of the six months’ aspirant to art, of the title, “*Artist.*” Mere mechanical skill in the handling of facile means does not entitle any one to arrogate the possession of artistic talent.

To call to one’s aid an efficient instrument to servilely imitate what some one of talent, some one who has spent years in striving to effect, is dishonesty, and yet how much of this slavish copying do we not see, and yet the perpetrator has the effrontery to expect acclaim for art production. If the imitation of pictures were sufficient to make a first class photographer, such eminence might now be easily attained, because of the abundance of examples accessible.

But with this apparent great advantage

over our predecessors, the art photographer of today really has more difficulties to contend with, both at the beginning of his labors as well as during his progress in his studies. The wealth of example creates embarrassment.

He fails to study the principles involved in the work, because he finds it so much easier to imitate in a superficial way; and such practice may catch the appreciation of the superficial critic, and deceive the copyist with the impression that he, too, is one of the select. Imitation on principle should be the guide for those who study from their contemporaries. The adoption of an idea incident or an attitude in posing from some one who has made a successful work, opens one up to the charge of the plagiarism. If the translation, however, be made with the intention of improvement, or for new application, it is commendable, not reprehensible.

But there is always a danger in looking much into art for suggestions, inasmuch as the practice is apt to encourage indolence, depress self-effort and repress individuality.

✱

A Studio Library

FRANK FARRINGTON

Not every photographer realizes the value of books and periodicals adapted to his business and invests a little money every year in such literature. Not every photographer subscribes to the photographic journals he ought to get. Not every photographer who subscribes to such journals reads them when he gets them. Lack of attention to literature of the profession is all that stands between some men and success.

It is a great thing to have within reach the collected and published ideas of other men who have made a study of photography as a science, as a profession, and as a business. We are inclined to criticise the boys who do not want to study, who think they know enough. We think a boy is foolish not to want to go to school and learn. How about the man who refuses to make use of his opportunities to learn through published photographic helps?

A studio library! Why not? You already have some business books, though you may not dignify the collection by calling it a library. Get your books and periodicals together; have a suitable shelf for them and make them into a business library and use them as such.

A heterogeneous aggregation of books scattered here and there about the studio will not attract the attention the books deserve either individually or collectively. When each book is left to make its appeal alone, it is lost to sight much of the time because there is no place where it belongs.

The lawyer, the preacher, the doctor, each has his library which is nothing more nor less than a business library built up for the benefit of his profession. He has a place for his books and he keeps them there in good order so that he can find what he wants when he wants it. You need less books than he, but you need them just as much.

For a photographer or for any other business or professional man to think that he can achieve perfect knowledge of photography through experience and observation alone, is to say that what he does not do is not worth doing.

Would you choose as your family physician an M. D. who had not studied any since finishing medical college, who came no nearer to keeping up with the progress of medical science than he could keep through such additional knowledge as he might pick up as he goes along? You would know well enough that plenty of new treatments, new remedies, new discoveries, were getting past that doctor. It is the same in photography. There are countless new and valuable methods being developed that will be a long time getting to the photographer who reads no photographic journals, who studies no books on photography.

If we are to get anywhere near the top in our profession, we must profit by the experiences and by the knowledge of others. Our own experiences are valuable to us and we learn a good deal from them,

but we cannot learn enough in that way. Our individual experiences are too limited. We find this out as soon as we begin to read what others have learned.

Every photographer ought to have a growing collection of books and they ought to be assembled in a case or on a shelf, together. This literature will be a source of discussion between the photographer and his assistants. Everybody connected with the business ought to read this library. A man does not become an important success professionally unless he is something of a student. He does not succeed well commercially unless he is a reader of good business literature. Digging it all out of experience for yourself is a mighty slow way of getting the information you need.

It is not always easy to find time to read, but the photographer who wants to read, who is really anxious to improve in that way, will find the time in some way. The man who is not anxious to improve will not be reading this.

You need not have a five-foot business library at first. A five-book library will make a very good start, and you can add books on commercial and scientific subjects as you go along. There is no harm in reading the same book several times. In fact, you will rarely get the best out of it the first time through.

Usually the photographer buys a book only when it is forced upon him by persistent salesmanship or superior advertising. He is not looking for opportunities to buy books. A new business book means new opportunities for the reader. He ought to be looking for such opportunities, not merely waiting for them.

The editor of this publication will gladly advise any photographer as to the best books to buy for helps in the profession and in getting more business. Photographers may well ask for a little such information from their editorial friends.

While it is first necessary to buy the books, obviously their value lies in the reading of them. Whether we read photo-

graphic literature or not pretty nearly tells whether we are moving or standing still. We are not likely to progress either professionally nor commercially unless we keep increasing our knowledge.

Studio employes who really want to get ahead are going to be readers of photographic literature. They ought to be careful students of such books. In no other way can they gain in knowledge as rapidly as by supplementing their daily experience in their work with daily reading of the best books on photography.

The reading employe, provided he does not take to neglecting work in order to read, is going to be the increasingly valuable employe, the one who will be retained if the force is reduced, the one who will get the increase in wages when increases are in order.

Only the employe who has been a student of photographic literature as well as a student of methods and practices as he has seen them in actual operation, is going to be equipped to handle a studio of his own when the time comes that he is able to go into business for himself.

Knowledge is power in photography as well as elsewhere and knowledge can be obtained by any man or woman who is willing to study for it. Spend a little less money on movies or on useless magazines and get some real photographic reading matter.

✱

Tomorrow

Mebbe today things *do* look kind o' blue,
 Mebbe there's reason for cryin';
 P'rhaps you've got cause for the grousin' you do,
 P'rhaps there's excuse for your sighin',
 But, buddy, today's just a flash on the screen,
 So don't look for troubles to borrow,
 But pack up your woes in your kit bag, and say,
 "Well—things will be better tomorrow!"

Mebbe the world is an unrestful place,
 Tired and war-worn and scrappy;
 Mebbe it's hard to get used to the pace,
 Sometimes it's hard to be happy.
 But, buddy, there's silver behind every cloud
 And smiles made to chase away sorrow,
 So buck up and grin at your troubles, and say,
 "Well—things will be better tomorrow!"

—Louis Howard.

Studio Gossip—*Frank H. Williams*

Who is the oldest person the photographer has made a study of during recent months?

It would make a very interesting display on the walls of his studio if he would show the picture of the oldest individual he has photographed during the recent months and if he would group around this picture some of the other old people he has photographed. With each photo there should be a caption giving the name and address of the individual.

With this display of interesting studies of old people, it would be appropriate for the photographer to use a placard reading about like this:

"WHEN THE LOVED ONES ARE IN THE AUTUMN OF LIFE—

"It is always interesting and worth while to have their photographs taken by this studio. We love old people and we know how to photograph them to the very best possible advantage.

"Old people are the handsomest people. Let us photograph the old folks in whom you are interested and let us prove this statement to you."

This sort of a display would be decidedly different from the usual run of displays found in photographic studios and for this reason it would get a lot more than the usual amount of interest and would create a lot more than the usual amount of talk. All of which would be a mighty good thing for the photographer's business.

It would also be a good stunt for the photographer to diplomatically suggest that people who have loved old folks in the families should see to it that they were photographed at once, because in the very nature of things the old folks will not be long with them and will pass away. This, too, would help business quite considerably.

Use this sort of a sales stunt and this sort of a sales argument NOW.

More Capital

C. H. CLAUDY

In almost all business careers comes the temptation to increase capital. More capital, more buying; more buying, more sales; more sales, more profits! So runs the age old argument of the man who has successfully started and run a small business, and sees no reason why he should not be equally successful with a larger business.

If, as is the case in photography, capital does not spell increased buying, but increased facilities for making the article sold, the temptation is even stronger. Mr. Young Businessman establishes himself successfully in a town, makes good, succeeds in making a fair profit, all on one studio. "Why not," he asks himself, "borrow ten thousand dollars and start another studio uptown, and double profits? What's ten thousand dollars, anyhow? Only six hundred a year to pay, fifty a month, and my studio is making me four hundred a month clear. If the new studio does half as well, I can still pay the interest and an equal sum on the principle, and make a clear extra hundred a month!"

It is a clever argument. So is that ancient wheeze of the man who had a hen who laid a dozen eggs a month, which grew to hens in a year, which laid a dozen eggs a month which grew to hens in a year, etc., etc., until in a few years he had a million dollars worth of hens!

But neither all the eggs hatch nor all the chickens grow to be hens which lay, and meanwhile they must be fed and cured of chicken disease, and rent must be paid and salaries and interest on investment. To be sure, people do make money raising chickens, but seldom millions in a few years!

So is it with the young man with one well raised chicken of a photographic establishment who figures that another will surely add to his income. Of course it may; some photographers run several establishments. But their number is limited, and

the reason is not absence of capital but absence of ability.

Ability to make good pictures, to conduct a studio, and make money, is not rare. There are thousands and thousands of photographers who do it. Most of them are fairly successful, a few are very successful. But just because a man can be boss of a studio where he is constantly, and where all the problems which come up come to him for settlement, is no argument at all as to his ability to hire other men to do the same thing, to train and keep those men, to inspire them with his own enthusiasm, to be, in other words, a business executive rather than a good portrait artist.

For here is the pinch: no man can be in two places at the same time. The good operator who makes a success of one business on his ability and his personality, cannot split himself between two establishments. If he owns both, one must get along without him and be run by others, or each must have him but half the time.

If starting and running a successful studio were merely a matter of borrowing ten thousand dollars, there would be no reason why one man couldn't borrow a hundred thousand dollars and run ten of them. There are men who run hundreds of stores; chain drug stores, chain tobacco stores, chain ice cream parlors, chain ten cent stores—we all know them. But all of these establishments deal in standardized merchandize of universal demand. A photograph is not, and cannot be, a standardized article. Its largest appeal is its individuality; "you can buy in a store any present, except your picture" to paraphrase a well-known advertisement. So the success of any studio is found in the way it individualizes itself. When its pictures stand out as better, different, cheaper, prettier, than competitors' pictures, people will flock to buy them.

Will the second studio, run by hired help, do the same?

If "yes," by all means borrow. If "doubtful," think twice. Branching out

ten thousand dollars' worth means nothing if it succeeds; but a debt of ten thousand dollars is a pretty large millstone for a small business.

Again, it is a lot easier and simpler to spend borrowed money than money one has earned! I don't know why but it's human nature. The chap who saves up his ten thousand, dollar by dollar, will know to a certainty that his second studio is going to succeed before he puts his money into it. A continual vision of the several years' self-denial, the hardship he has worked on himself to gather together his capital, will keep him from taking any hasty step or branching out too soon or too far. With borrowed money "which only costs fifty a month" this inhibition is absent, and the temptation to be a little reckless is ever present.

Nothing in these words must be construed as advice against branching out and opening the second studio. It is a fine thing to do, when the chances are all in favor of its success. But no man should decide he is an executive, capable of running a double or triple business, merely because he sees another fellow do it. Good executives are not made by training men to be good portrait artists; there is nothing incompatible in the two, but being a photographer doesn't train a man to be a dentist, a well-digger, an aviator, or a business executive! It trains him to be a good photographer!

Two businesses need executive ability; make sure you have it; convince your banker you have. Make sure the opportunity is there. Cut all your figures of profit in half and double all those of expense, and then . . . borrow half as much as you intended and put up the other half from your hard earned savings, and the branching out will probably succeed.

✽

"What you doin'?" demanded the foreman of a construction gang sternly of an alleged worker.

"Nothin'," was the reply.

"Well, there's no use both of us doin' the same thing. You get busy and do something."

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., *Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.*

41st Annual Convention Photographers' Association — of America —

Convention Hall, Washington, D. C.,
July 16th to 21st, 1923

Two Thousand Photographers. Where? At the National Convention this year.

That's my story, and I am going to stick to it. There is no one better able to make this prediction than the office of the Secretary, and if the gate checker does not show a clean count of 2000, it will be because there are more. What a wonderful sight it will be, and what a thrill our worthy President will get when he sees this assemblage. Every member present will share the same enthusiasm for having added his mite to making the 1923 Convention a long-to-be-remembered event. Two thousand—more than simply "Photographers"; 2000 knowledge and pleasure-seeking Photographers—and they will find that which they seek. Knowledge will be found in the exhibitions of a long list of manufacturers, dealers and stock houses, where may be seen the latest in all things applied to Photography. It will also be found in the following nearly completed program: Fundamentals of Art and Photography, Mr. Howard Beach; Photography of Men, Mr. J. E. Mock; Photography of Brides, Mr. Frank Scott Clark; Psychology of Child Photography, Mr. Walter Scott Shinn; Pictorial Photography, Mr. Nicholas Muray; Government Photography, Mr. R. L. Davis; Cartoonist and Chalk Talk, Mr. E. K. Berryman; Miss Peggy Stewart, and one or two others.

Pick your specialty and see if it is not included above. It is these lectures by specialists in their respective branches that appeal to the Photographer who would be a leader among his fellow men.

There will be an entertainment every night to make things lively. Monday night, the Officers' informal reception and dance at the Washington Hotel; Tuesday night, Middle Atlantic States entertain with dance at Chevy Chase Lake; Wednesday night, a secret, watch for it on the program, it's GOOD; Thursday night, banquet and dance at the Washington Hotel; Friday P. M., sightseeing.

Tuesday morning the ladies will be entertained by an auto trip and luncheon at Columbia Country Club. Don't forget to bring the ladies. Their numbers will help to exceed that 2000 mark.

✱

And don't forget to write the Secretary NOW for that railroad round-trip "Identification Certificate." This is the *only* means by which members may secure the reduced fare to the Convention. One Certificate will suffice for each member and dependent members of his or her family.

An innovation for the Picture Exhibit was mentioned some time ago. Well, the secret's out. The Government Photographers are going to try and win from the

Professional Photographers every prize, honor or mention, if any are awarded. They are going to hang an Exhibit that will be unique in the class and variety of work portrayed, and, at the same time, submit portraits for comparison with the best. Watch your step. All loyal supporters of the P. A. of A. are hereby warned. Send in your exhibit or these Government fellows will run away with the show. Exhibits should be labeled "Portrait Exhibit," and addressed to S. R. Campbell, Jr., Secretary, P. A. of A., Convention Hall, 5th and L Streets, N. W., Washington, D. C.

We are pleased to acknowledge the membership renewal of Mr. Z. Egi, of Tokyo, Japan, this week. Mr. Egi has a studio in Tokyo and while visiting this country last year attended the Kansas City Convention.

Winona School

Director Towles is wearing a smile these days. After many weeks of diligent search he has at last found a competent artist to give a special course in Color Work at

Winona School this summer. This practically closes his list of lecturers and demonstrators, so he is confident of giving the students a thorough course of schooling on fundamental principles of high-class photography.

The Color Course is intended primarily to benefit reception room attendants and others who are not necessarily interested in the actual photographic work preceding the "print." This little side-line of the art has been developed, in a great many studios, into a most lucrative branch of the business. The work is simple for an experienced hand and would soon repay the price of this Special Course at Winona School.

Registrations are still rolling in, with the number well over the 50 per cent mark and approaching the two-thirds capacity. There is no time like the present to insure a place at the School. Just send in a \$10.00 registration fee to Secretary S. R. Campbell, Jr., 722 Bond Building, Washington, D. C., and pay the balance of tuition at the School.

A Message from the Middle Atlantic States

To the Members of the Photographers' Association of the Middle Atlantic States.
Greetings:—

The P. A. M. A. S. is co-operating with the National to make this year's convention the greatest ever—this is really our convention—in our own territory and President Diehl is a Middle Atlantic "boy," naturally we should take great pride in helping to make this meeting surpass any previous one. The National officers are working hard to give us a real live affair. Help and encourage them by sending your check for dues *now*, to S. R. Campbell, Jr., Secy., 722 Bond Bldg., Washington, D. C. You will receive your badges, literature and railroad certificate by return mail. This will save you the inconvenience of standing in line to be registered.

Enthusiasm is one great factor in success. It is important especially because it helps a man to get a start. Unfortunately, enthu-

siasm is a quality most difficult to cultivate. It is a part of a man's own self, like his dark hair, regular features or broad shoulders. Yet even enthusiasm can be cultivated, and it should be. Begin by getting out of your mind the critical, complaining, dissatisfied feelings. That is like pulling the weeds out of the field.

Keep away from the "let well enough alone" crowd. Old "well enough" is the general of calamity, disaster and disappointment. There is no such thing as "well enough." No matter how good a thing is, work to make it better.

The Washington Convention will help you "pull the weeds" and take you away from the "well enough" crowd.

The M. A. S. is a live bunch—let's prove it to the National by turning out 100% strong.

L. L. HIGGASON,
President, P. A. M. A. S

The Woman's Auxiliary

The Woman's Auxiliary of the P. A. of A. wishes to urge every woman interested in photography to attend the Washington Convention in July. The Officers of the P. A. of A., up to this time, expect not less than five hundred women. It would greatly please the officers of the Auxiliary if we could double that number and show our brother photographers that the women are a real factor at Convention time.

The program and arrangements for our entertainment at the Columbia Country Club are well under way, and promise to be the best and most complete ever accorded our Auxiliary. You cannot afford to stay at home if you are within any reasonable distance, because this Convention is to be a great milestone in the history of photography, and it will be just wonderful to be there and to be one who has helped to do things.

Then, too, the men must not forget that we *can* and *will* pick up lots of useful hints to take home with us that they, in their hurry, quite naturally would overlook, and which they may for years have been looking for.

Really, a Convention or anything else at our National Capitol would not be worth a fig without a good representation of women.

Though I am away out here in beautiful Minnesota, where the air is fresh and free, the sun so bright and warm, the hillsides pretty and green, and the birds sing their songs of freedom, I think of you one and all and I can hardly wait until we all meet in that beautiful and interesting city of Washington.

MARGARET AGNES SNOW,

Chairman of the Woman's Auxiliary.

✱

A small boy during his first eventful meal in a restaurant suddenly became greatly engrossed in a man at the next table who was regaling himself with waffles. He turned to his parents and announced in a shrill voice:

"Mamma, I want some of those non-skid griddle cakes."

The Washington Convention

2000 PHOTOGRAPHERS WILL BE PRESENT AT
THE 41ST ANNUAL (INTERNATIONAL)
CONVENTION OF P. A. OF A., WASH-
INGTON, D. C., JULY 16TH-21ST,
1923

A. H. Diehl, President
Sewickley, Pa.

Clarence Stearns, First Vice-President,
Rochester, Minn.

William Louis Koehne, Second Vice-President,
Michigan Blvd. and Monroe St., Chicago, Ill.

Mabel Cox Surdam, Third Vice-President,
Forbes Bldg., Forbes and Atwood Sts.,
Pittsburgh, Pa.

Alva C. Townsend, Treasurer
Lincoln, Nebr.

S. R. Campbell, Jr., General Secretary,
722 Bond Bldg., Washington, D. C.

John E. Garabrant,
Chairman Commercial Section,
124 W. 42nd St., New York City

James E. Reedy,
Chairman Manufacturing Exhibition Bureau,
116 S. 4th St., Minneapolis, Minn.

A Convention of Service, Education and Entertainment

Plan to combine your vacation and all the privileges of this annual affair at one and the same time.

An opportunity to see your National Capitol.

The Convention Hall

Our convention hall in Washington is on a par with any that we have used in recent years. The entire floor space will be occupied by the manufacturers and dealers, and the portrait exhibit.

We will have more exhibitors than at any previous convention, which will insure to every photographer attending, an opportunity of seeing all the modern equipment, latest ideas, styles and products that can be used in the up-to-date studio. Plan to do your buying at the convention.

Lecture Hall

We have been fortunate in securing a large lecture room in the adjoining armory, connected with an over-head bridge to the main hall from the same floor level. This will afford us an exclusive hall for our convention program, free from noises and other

distractions and virtually all under one roof. Splendid light, wonderful ventilation, and all modern conveniences.

Portrait Exhibit

We are urging all of our membership, amalgamated associations, and section organizations to send portraits for this display, which we hope will surpass any collection both in quantity and quality ever shown at an annual meeting.

Every member is entitled to send portraits, as many as you like, and those of sufficient merit will be hung. It will be a *great honor* to have your portraits accepted, and hung at this Washington Convention. Every print hung will be labeled on the back as having been in this collection. *Send your exhibit, and get on the Honor Roll.*

Program

Your officers have made a special effort to plan a program, covering, as far as possible, every class of portraiture met and seen in the studio—portraits of brides, portraits of men, portraits of women, child



FRANK SCOTT CLARK

portraiture, pictorial and illustrative portraiture. Each of these classes will be presented by men and women who are nationally known in the profession as specialists in the class of portraiture they will demonstrate.

Registration

Everyone attending the convention must show a 1923 membership card, or pay dues at the door. Why not send your dues *today*, save time, and avoid the crowd at the entrance?

Portraits of Men

J. E. MOCK, of Rochester, N. Y., an artist, an authority on products pertaining to the craft; and as a photographer to men, his work has earned for him one of the highest places in the profession. Mr. Mock will tell you how to approach men, and then show how he produces those portraits noted for boldness, strength of character and likeness. It will be worth while to hear and see the Mock demonstration.



J. E. MOCK



WALTER SCOTT SHINN

Portraits of Women

FRANK SCOTT CLARK, of Detroit, Michigan. The mention of his name tells the story. Who in the craft has not seen his portraits of brides, and marveled at the skill and technique which characterize all of his work, especially in white draperies? Mr. Clark is a genius and one of the most successful men in the profession today. His demonstration will be a real contribution to the program. You cannot afford to miss it.

Portraits of Children

WALTER SCOTT SHINN, New York. As a student of psychology in childhood, Mr. Shinn is in his class alone. Few men have given as much time and thought to the study of children in their relation to the photographer as has this workman. You will marvel at his skill, and will be as much thrilled and entertained as the "kiddies" who are lucky enough to be his subjects. In addition to his demonstration, Mr. Shinn will tell you how to advertise and get the

junior members of the family interested in you and your studio.

Pictorial and Illustrative Portraiture

NICKOLAS MURAY, New York City. A new star in the photographic firmament. Few men have made such rapid advancement and earned for themselves a place in pictorial portraiture as has Muray. As an illustrator, his work is now being sought and used in the leading journals of the country. In addition to his demonstration with special models, he will have an exhibit of portraits that will be a real feature of the convention. Special equipment that will be worth seeing. Background novelties and some special stunts that have never been put on at a convention. Muray's demonstration will be educational, practical, and so full of new ideas that everyone who sees him work will go home full of inspiration and equipped to do larger things in their studio work. *Don't miss him.*

Peggie Stewart

PEGGIE STEWART is one of the most successful and popular women photog-



NICKOLAS MURAY

THE Pa-kO PRINT WASHER



IN the Pa-kO PRINT WASHER you will find a machine that combines the care and thoroughness of hand washing with the ability to do a large volume of work AUTOMATICALLY at a low cost.

THE Pa-kO WASHER is ideal for all classes of work. The cylinder is large enough to take care of large double-weight stock. The arrangement of intake and overflow, in conjunction with a gentle rotation of the cylinder, keeps prints separated without injury to the finest surfaces.

THE Pa-kO WASHER is a COMPLETE UNIT. It needs no sink nor floor tray. It requires only three connections for installation—water, drain and electricity. It occupies a space of 37 x 24 inches on your floor, and does its work in silence.

Write for circulars or information

Pa-kO CORPORATION, Minneapolis, Minnesota

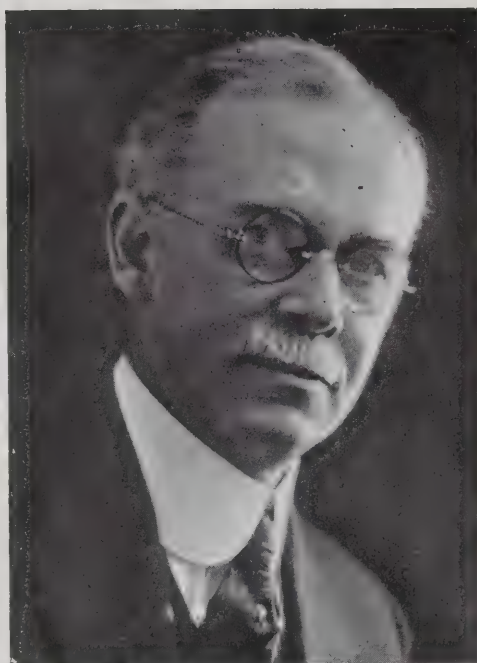
raphers in the New York State organization. She is an expert in the use of white backgrounds with young people and children. At the Toronto Convention last year, by popular request, she had to repeat her demonstration. Miss Stewart will be especially interesting to our women photographers.

An Art Talk

HOWARD D. BEACH, Buffalo, N. Y. As a maker of portraits, Mr. Beach needs no introduction. His work has always been an outstanding feature of our conventions. As an artist, his style and technique have won for his pictures prominent places in art circles. He knows his subject, and better still, knows how to present it to a convention of photographers in a practical and helpful way. Mr. Beach offers his services to those who may want his suggestions as to how their work may be improved.

Famous Cartoonist

MR BERRYMAN, as a cartoonist of



HOWARD D. BEACH

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

notables and nationally known characters in Washington, will give a demonstration of his art, and a talk on his experience and relations with some of the most famous men in the country.

Hotel Accommodations

The following list of hotels is ready to book reservations at a reduced rate to members of the P. A. of A. All are thoroughly modernized and within ten minutes' trolley ride of the Convention Hall. Rates, as listed, apply to rooms with bath. Double rooms may contain double or twin beds.



Hotel Washington—Convention Headquarters,
Pennsylvania Avenue, at 15th Street

Hotels

Hotel Washington Headquarters	Single Rooms	Double Rooms
	\$4.00 to \$6.00	\$7.00 to \$10.00
Arlington Hotel		6.00 to 12.00
Burlington Hotel	3.50 to 4.50	5.00 to 7.00
Hotel Continental	3.50	5.00 to 6.00
Franklin Square Hotel	3.00	4.00 to 5.00
Hotel Hamilton	4.00 to 8.00	6.00 to 12.00
Hotel Harrington	3.00 to 3.50	5.00 to 6.00
Hotel La Fayette	4.00 to 5.00	6.00 to 8.00
The Lee House	3.50 to 5.00	5.00 to 7.00
The New Ebbitt Hotel	3.50 to 4.00	6.00
The New Willard	4.00 to 6.00	7.00 to 10.00
The Powhatan Hotel	4.00 to 6.00	5.00 to 10.00
The Raleigh Hotel	4.00 to 7.00	5.00 to 10.00

Government Photography

MR. R. L. DAVIS, in charge of all government photography, will tell us some interesting things about our profession, as used by Uncle Sam.

Government Photographic Exhibit

MR. DAVIS will hang a special display of government photographs, several hundred in number. This exhibit will be a special feature, and should be a great convention attraction.

SPECIAL RAILROAD RATES

Read This Twice

Then send a letter to our Secretary, requesting a certificate. This will not cost you anything and will guarantee you a 25% reduction on your round-trip fare.

Special attention is called to the form of

certificate to be used this year to secure the reduced fare to the convention. In former years a member applied to his local ticket agent for a certificate which had to be validated at the convention and this entitled him to the return trip at half fare. *THIS YEAR* the certificate *will be issued by the Secretary of the P. A. of A.* on request of members and will enable them to purchase their round trip tickets at the beginning of the trip and will not require validation at the Convention Hall. It is imperative that those contemplating attending the convention secure their certificate at once. If same is not used, it *MUST* be returned to the Secretary to receive credit on the records. Whether you eventually use it or not, get your round trip certificate *NOW*. One



From Proof to the finished Portrait

Every step in the printing process, from *proof* to finished *print*, is made easy by the use of Haloid Papers of Quality. Haloid Art Proof (P. O. P.) Papers have set a new standard. *Haloid Portraya* for warm blacks, *Haloid Sepia Gravura*, for fine sepias, are Portrait Papers, Distinctive in appearance, Dependable in Quality.

Ask for prints and catalog

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

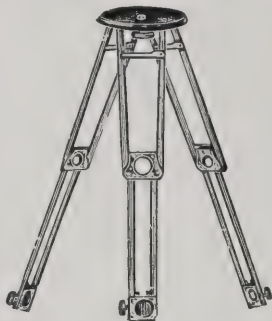
BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street
Los Angeles Agent, A. H. MUHL, 643 S. Olive Street

SPECIAL SALE OF HOME PORTRAIT TRIPODS

THREE SECTIONS



Cut shows first two sections. Made of hardwood—dark cherry finish—41 1/2 inches when extended—folds down to 15 inches.

Top is 4 3/8 inches in diameter. Similar Tripods in four sections catalogued at \$7.50. These are new. While they last our price will be \$2.95.

WILLOUGHBY
Cameras & Supplies
110 West 32 St. . . . N. Y.

Branch Store, 118 West 44th Street, New York

*Every changing season demonstrates
anew, the worth of*

HAMMER PLATES

They develop and dry quickly with firm, tough films which reduce to a minimum the danger of frilling. A necessity in hot and humid climates.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



Send for Hammer's Little Book, "A Short Talk on Negative Making," (10 edition)

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

will suffice for each member and dependent member of his or her family.

Entertainment

The entertainment this year will be elaborate, and equal to that of any previous International Convention. The manufacturers and dealers have provided a special fund for this purpose, and everyone attending the convention will be their guest at these functions. Mr. James Reedy, Chairman of the Manufacturers' Bureau, assisted by President Diehl and Secretary Campbell, will have charge of this part of the convention program. Leave it to Reedy to see that nothing is overlooked. He has his orders from the Bureau to put it over BIG, and he is going to do it to the queen's own taste.

Monday evening, at the Hotel Washington, our frolic begins. Informal reception, dance, card playing. A splendid opportunity of getting acquainted. This will take place in the ball rooms, which lead out to the roof garden overlooking the Potomac and the city of Washington.

Tuesday evening will be the Middle Atlantic States' night. President Higgason and his officers are going to take you to Chevy Chase Lake. Dancing and a special program of fun and frolic. The Pittsburgh Section comes in for a part of this program and you know their reputation for doing things right.

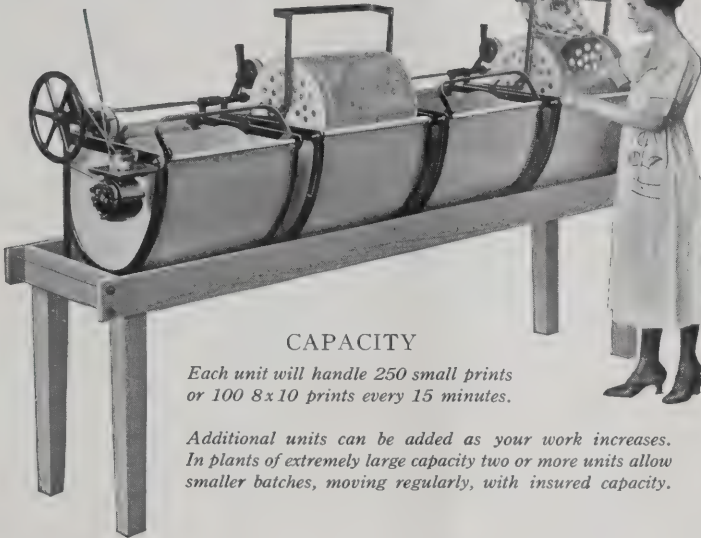
Wednesday evening, Washington night for the Washington public at the Convention Hall. A military band will be there.

Wednesday evening at the Hotel Washington for the membership. California Night. The California Delegation has demanded a hearing, and we want to look this bunch of live-wires over. Moving pictures, and real California program.

Thursday night. Annual Banquet and Ball at the Hotel Washington in the famous ball room on the first floor. Artificially cooled, and under the direction of manu-

The Rockford Print Washer

BE PREPARED THIS SEASON



CAPACITY

*Each unit will handle 250 small prints
or 100 8x10 prints every 15 minutes.*

*Additional units can be added as your work increases.
In plants of extremely large capacity two or more units allow
smaller batches, moving regularly, with insured capacity.*

A large per cent. of your operating cost is labor. Print washing, except with modern appliances, is an expensive labor job and is hardly ever well done. When the height of the season is on you have other needs for your assistants than standing over washing trays or inefficient washers.

PRICE—

Motor Unit \$75.00
Extra Units 50.00

FOR FURTHER INFORMATION
ADDRESS US OR YOUR
SUPPLY HOUSE

The Rockford Photo Appliance Co. : Box 1015
ROCKFORD, ILL.

facturers and dealers, Jimmie Reedy, Harry Fell, Paul True and a selected group of assistants, who promise us the time of our lives. They say Sherman's definition of war will have nothing on them.

Friday afternoon, a boat trip to Mt. Vernon, the home of our illustrious Washington. Buffet luncheon and dancing and return trip in the evening.

Special Features

On Sunday evening, July 15th, at seven o'clock, the officers and all photographers who are in Washington, are invited to visit the grave of the "Unknown Soldier," where a short ceremony will be conducted and a fitting tribute placed on the last resting place of this Unknown Hero.

Winona School Class 1922 will hold a class re-union, with Mr. and Mrs. Will H. Towles as host and hostess. This will be announced in detail later.

Woman's Auxiliary

The officers of this splendid organization,

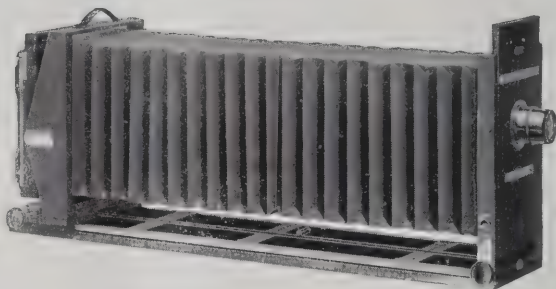
acting in conjunction with the ladies of Washington, are planning a sight-seeing trip around Washington in specially provided automobiles, Tuesday morning, leaving Hotel Washington at ten o'clock and ending at the exclusive fashionable Columbia Country Club at twelve o'clock, where a luncheon will be served, followed by a program. All visiting ladies are invited guests to this affair, and should register at the Convention Hall, or indicate their intentions to some of the ladies in charge, or the officers of the Association. This function is a further expression of generosity and entertainment on the part of the manufacturers and dealers.

Winona Lake School

The biggest thing the P. A. of A. has ever put over. This year's class limited to one hundred students. Tuition (\$50.00). Will H. Towles, Director in charge. Send your application with \$10.00 for enrollment. *Do it today or you may be too late.*

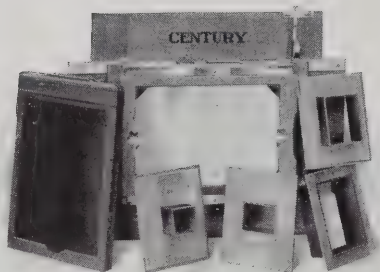
F. & S. Commercial Camera

Meets every requirement of the commercial photographer. It has great bellows capacity and will take lenses of extreme focal length as well as those of



short focus. The rectangular bellows allows for extreme rising and falling front and the double swing-back adjustment provides unusual swing.

Century Multiplying Back



Permits the making of 1, 2, 4, 9, 15 and 24 exposures on a 5 x 7 film or plate. It can be instantly attached to Century or Eastman View Cameras in the 6½ x 8½ or 8 x 10 size. It takes the regular 5 x 7 Eastman Film or Plate Holder.

Made of polished mahogany with dull finished brass metal work, the back operates with smoothness, precision and certainty allowing the designated number of exposures to be made quickly and accurately. This is an excellent back for producing multiple negatives when quantities of small prints are to be made.

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N.Y.

Daguerre Memorial

In recognition of the 100th Anniversary of the discovery of photography, a fitting ceremony will be held at the Daguerre monument on the Capitol grounds at the close of one of the sessions of the Convention. Details will be announced later.

MOTORISTS will find ample parking facilities on private grounds adjoining the Convention Hall. Your cars will be under the care of a private watchman. Road maps

will be furnished by our Secretary upon request. Write him.

Commercial Section

Harry Devine, of Cleveland.

W. A. Bartz, of Youngstown, Ohio.

George Hance, of Detroit, Michigan.

Howard Webster, of Chicago.

W. N. Jennings, of Philadelphia.

These men will make up the biggest part of the Commercial program.



AMONG THE SOCIETIES



Southeastern Minnesota photographers gathered at Owatonna, Minn., on June 4th to reorganize the Southeastern Minnesota Photographers' Association. Leading commercial photographers of this section of the state attended. Sessions were addressed by Clarence Stearns, of Rochester, vice-president of the National organization; Harvey Voiland, of Sioux City, Iowa.

Entry blanks are now ready for the London Salon of Photography, to be held in the galleries of the Royal Society of Painters in Water Colors, 5a Pall Mall East, London, from September 8th to October 6th, 1923, inclusive. Last day for receiving pictures is August 29th. We have a limited supply of entry blanks and will send one upon receipt of a stamped and addressed envelope if sent to the BULLETIN OF PHOTOGRAPHY.

Twice in the last month the Reed-Pottenger Studio has been honored at photographers' conventions, where Fred H. Reed, of Wichita, Kans., appeared on the program as a speaker, and also exhibited work.

The highest honors in the Missouri Valley Association Convention held recently in Kansas City, Mo., were awarded the Reed-Pottenger Studio. The studio also was given the highest rating at the Camera Craft Club Convention in Keokuk, Ia., with an 88 rating out of a possible 90.

The distinction of having the finest portrait in the Camera Craft Club exhibit, which included pictures taken by eighteen photographers in ten states, was bestowed on Mr. Reed. Membership in the club is by invitation only, and at present the only Kansas photographer in the club is Mr. Reed. He appeared on the program of the convention, speaking on "Salesmanship."

The Willamette Valley Professional Photographers' Association held their monthly meeting at Eugene, Ore., May 19th. The photographers of that city acted as hosts. A business meeting was held in the E. F. Martin Studio, after which a

talk was given by Aavid Fairbanks, professor of sculpture at University of Oregon on "Composition and Lighting." The members then went in a body to the Hotel Osborn where a banquet was held. Mrs. W. M. Ball, of Corvallis, spoke on "Business Methods." Concluding the evening's program a round-table talk was then enjoyed by the members on various photographic topics. The photographers were taken over the Makenzie highway Sunday. Fishing was enjoyed by the men in the party, and a picnic dinner added to the pleasure of the outing. The association was invited to hold its next meeting in Salem as guests of the Gunnell & Robb Studio, June 23rd.

✽

The recent Dinner-Dance, held at the Hotel Pennsylvania, netted the Commercial Photographers Association of New York a neat little sum, with all outstanding bills collected.

We are at work preparing our EXHIBIT for the Commercial Section at the National Convention in Washington, July 16th to 21st.

We are making plans, too, for our Annual Outing this summer, and expect a report from the Committee this month.

There is now, within our Association, a Research Department or Committee, the objects of which are to investigate everything new in the way of apparatus, material or accessories pertaining to Commercial Photography that might prove of interest to our members. This Research Department is under the Chairmanship of Mr. W. Eddowes, one of our former Presidents. This Committee, although appointed only recently, expects to have something of interest to report at our coming meeting.

A Specialty List was recently gotten up by one of our Committees. With the aid of this chart, each member is able to refer his customer, should he desire to have some work done that he is not

CLOSING OUT AT COST

OUR BOUND VOLUMES OF THE BULLETIN OF PHOTOGRAPHY

IN PERFECT CONDITION

January to June, 1917

July to December, 1918

January to June, 1920

July to December, 1921

January to June, 1922

Leather back and corners; cloth sides

**Volumes sold at binding cost
Price, only \$2.25 each**

*These volumes contain valuable
information right at hand, in-
dexed and substantially bound.*

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

equipped to do, or that is not in his particular line, to some other member of the Association who makes a specialty of this kind of work. In this way, the member is confident that his customer will receive the proper attention from his fellow member, and in addition, it has the advantage of "keeping the work within the Association."

CHARLES KANARIAN, *Secretary.*

✽

Businesses are like animals in the zoo—some are evidently common, such as the wolf or bear or deer; and some are odd, such as the giraffe or beaver or duck-billed platypus. But all of them alike—common and odd—are included in the science of zoology.

There is not one animal in the world nor one single plant or stone or tree or mineral that is outside of science. Not one is "different." Neither is there one single trade or industry in the world that is outside of efficiency. Not one is "different."

I have studied eighty-seven different businesses in England and a still larger number in Canada and the United States, and I have not yet found one that is unique.

Generally, I have found that the more a business is regarded as unique the less efficient it is. This is what might be expected. The more a man thinks he is unique, the less teachable he is and the less he is likely to improve and develop his business.—*Process Engravers' Monthly.*

EUROPEAN PLAN

FIREPROOF

EVERY ROOM WITH
BATH AND SHOWER



DIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

Please Mention BULLETIN OF PHOTOGRAPHY When Writing Advertisers.

OBITUARY

MRS. G. A. CRAMER

We are advised of the death, on June 5th, of Mrs. G. A. Cramer, widow of the late ("Papa") Gustav A. Cramer, founder of the G. Cramer Dry Plate Co. Mrs. Cramer's death is a great shock to many photographers in America, as a more lovable and charming woman never lived. At conventions, both "Papa" and "Mamma" Cramer were inseparable and the last time we saw these two cheerful and happy people together was at the P. A. of A. Convention in Atlanta.

JOSEPH BYRON

Joseph Byron, whose name is inseparably connected with the stage, died May 28, 1923, in New York.

Not in the histrionic sense, but as the pioneer in the reproduction of scenic productions, he stands alone. The scenery of the stage must have early offered its presentation to the artist, by reason of the necessity involved of artistic featuring in its setting; but the pictures we have of the stage prior to 1888 were made in pencil sketches, and lacked the beauty and spontaneity of action, so essential to convey conception of the actor's or actress's individuality.

In 1888 Joseph Byron conceived the original idea of photographing scenes upon the stage directly by magnesium flashlight, which had then come into use in photography. He had earlier experience in England, his native country, with magnesium light, and being possessed of artistic taste and judgment, and schooling himself by attentive study of the drama, he offered his services to the dramatic profession but it took some argumentation to convince managers and actors of this efficient method of chronicling the expressive features of a scene.

Mr. Byron, however, practically convinced the leading dramatists by his excellent results of the great value of such

HAVING TROUBLE WITH THE SHUTTER?

Our business is exclusively in repairing shutters and diaphragms. We do it right—we know how.

Low prices and work guaranteed.

All make and kinds.

ROCHESTER PHOTO SHUTTER REPAIR Co.
1234 N. Clinton Avenue., Rochester, N. Y.

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.



KODAK Finishers

Our immense stocks of DELIVERY POCKETS (all printed up ready to ship) are at your service at all times. Window Display Signs GRATIS. Send for Samples and Literature.

The Art Press, Adrian, Mich.

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

M. S. BRIDLE, THE PHOTO-ENLARGER
1034 ARCH STREET, PHILADELPHIA

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation and the exceptional opportunities Photography offers you.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms.

Call or write for Catalog No. 65.

N. Y. INSTITUTE of PHOTOGRAPHY
NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C. . .	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
Southeastern	Postponed	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Milwaukee, Wis.	Spring	J. W. Krosse, 1016-14th Street, Milwaukee, Wis.
Southwestern	Galveston, Tex.	Postponed	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Pacific Northwest	Victoria, B. C.	August 28 to 31 . . .	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa . . .	September 24 to 27 .	Fred H. Smith, Ida Grove, Iowa.
New England	Maplewood, N. H. . . .	September	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States	Postponed	Postponed	Orren Jack Turner, Secretary, Princeton, N. J.

HIGGINS'



THE KIND YOU ARE SURE TO USE
WITH CONTINUOUS SATISFACTION

PHOTO MOUNTER PASTE

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers
271 NINTH STREET, BROOKLYN, N. Y.
Branches: Chicago, London

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results.

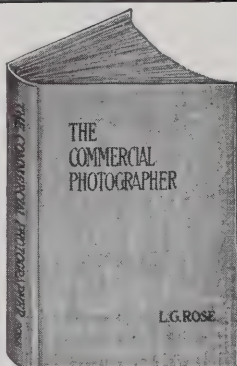
Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

This is a book the photographer has long desired.

135 Illustrations, 10 tables and 266 pages. Price, cloth, \$3.00 net. We can supply the book at the listed price.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia



The Commercial Photographer

148 Pages

By L. G. ROSE

85 Illustrations

Price, in cloth, \$4.00 per copy. Postage, 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

FRANK V. CHAMBERS, Publisher, Franklin Square, Philadelphia

records, and it was not long before Byron's name was famous with the profession.

Joseph Byron resided in New York but was a native of England, coming to the United States some 40 years back. He is the acknowledged pioneer of stage photography.

✱

In addition to the well-known line of "Castell" NEGATIVE Retouching Pencils and Leads that A. W. Faber, Inc., Newark, N. J., have had on the market for many years and that are universally used by all retailers, this firm has recently placed a new article on the market that should meet with instant success, namely, POSITIVE Retouching Pencils and Leads.

These new pencils are a substitute for a brush and ink, it being, of course, a dry process. With moderate pressure, they produce a retouch of unlimited durability, perfectly free from gloss. The deep black lines of the softer degrees are naturally not entirely indelible. They should therefore only be used in special cases. On the other hand, the semi-dark and delicate retouch accomplished with the harder degrees answers admirably in every respect. The new pencils are particularly suitable for all matt papers and are made in six degrees, Nos. 1-2-3-4-5-6.

✱

The monotony of photographic practice is sometimes relieved by the intrusion of the comic element into the serious affairs of business.

The dealer is often confronted with questions relative to the profession and, as a rule, can give adequate response, but occasionally something is asked not pertinent to his particular business.

Recently, a photographer phoned an order to his dealer for some red prussiate of potash.

The following morning the photographer was called up by the dealer's assistant with the inquiry:

"What kind of paper is this red prussiate of potash ordered yesterday? We do not carry it and can't find anyone who makes it."

✱

A printer received an inquiry from a surgeon who wanted bids on several thousand letter-heads, different sizes, grades and colors, and he wanted the form held standing.

The printer wrote back: "Am in the market for one operation for appendicitis, one, two, or five-inch incision, with or without ether; also with or without nurse. Quotations must include putting appendix back and canceling the order if found sound."

"Successful bidder is expected to hold incision open for sixty days as I expect to be in the market for an operation for gallstones, and I want to save the extra cost of cutting."—*Judge*.

Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St. New York

Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy *must* be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Read the ads. that follow

WANTED—A reliable all-around photographer for general studio work. State particulars at once. Address—Studio, 144 N. Main St., Butler, Pa.

WANTED—Operator and retoucher, high-grade work; state salary, reference and send photo of yourself. Steady year-round job. Studio Swann, Charleston, W. Va.

WANTED, at once, a good all-round photographer; must be a good retoucher; permanent position, with salary and percentage, to a good, steady young man. W. R. Loar & Son, Grafton, W. Va.

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

DO YOU WANT AN EMPLOYEE?

Read the ads. that follow

POSITION WANTED by young man experienced in both Portrait work and Kodak finishing; wages reasonable. Lynnwood I. White, Box 5, Calamine, Wisconsin.

POSITION WANTED—Portrait or technical line (latter preferred). Well up in all dark-room work, copying, operating; expert enlarger; bromide printer; no retouching. Last position, three years with the Interallied Commission of Control, Berlin, Germany, as technical photographer; best references. Chicago or Milwaukee preferred. Address, Chas. Link, care of Mr. Tom Moore, 311 East Cedar Street, Platteville, Wis.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

Read the ads. that follow

FOR SALE—In Buffalo, N. Y., studio with fine reputation for good work. Established 1904. Good opportunity for man and wife; with or without living rooms. Price, \$2,500. Address Studio, 324 W. Ferry Street, Buffalo, N. Y.

STUDIO FOR SALE—Equipped to 8x10, including Perkins light in cabinet. Everything new; only studio in town of 3,000. Address Photographer, East Jordan, Mich.

STUDIO FOR RENT—Good studio on main business street in Camden, N. J.; population, 116,000; north light; only \$35 per month. Address Box 1056, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—One of the best and finest-equipped studios in center of one of the largest cities in New England. Corner location with show-cases on two streets. Wonderful opportunity for the right person. Reason for selling, owner has other interests. Address Box 1054, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Long established studio, central New Jersey town of about 7,000; about 20,000 to draw from. Doing good business; low rent—lease. Sacrifice for \$1,000 this month. Busy season. Address Box 1055, care of BULLETIN OF PHOTOGRAPHY.

OTHER OFFERS OF INTEREST

Read the ads. that follow

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

AS WE HEARD IT

W. H. Green is about to open a new studio in Sumner, Wash.

Nels Hokenson is opening a new studio in Stillwater, Wis.

The Schelletta Studio and residence in Central City, Pa., were destroyed by fire on May 19th. Origin unknown.

Z. M. Boucher, of Lewiston, Me., has erected a studio in Webster Street, where he will specialize in commercial work.

J. M. Steele, Plymouth, Ind., has purchased the Graves Building and is altering and remodeling it for a residence studio.

Z. T. Briggs, president of the Briggs Photo Supply Company, Kansas City, Mo., has returned from a tour of the Orient.

Hale and Hiatt, commercial photographers, of Oklahoma City, Okla., have sold their fixtures, stock and lease to Jack Conrad, who will conduct the business along the same lines as before the change.

Mrs. Mabel Cox Surdam, Pittsburgh, Pa., third Vice-President of the P. A. of A., is making plans for a trip to Europe, and expects to be gone a year. Mrs. Surdam goes forth with our hearty good wishes that she may have a delightful time and that she may return invigorated and in lively spirit to give us one of her enjoyable talks of her sojourn.

Edward S. Clark, a former photographer of Vincennes, Ind., died on May 27th, at his home in Roseburg, Ore., where he had moved on account of ill health. Mr. Clark was about 48 years of age and is survived by his widow and an eighteen months' old daughter.

Frank Alexander died at his home on South Broadway, Chico, Calif., on May 19th. Death was the result of an attack of heart failure. Mr. Alexander was 64 years of age and had been a resident of Chico, Calif., for the past twelve years. He is survived by his widow and one daughter.

Charles E. Eppert, proprietor of the Eppert Studios at Fourth Street and Wabash Avenue, Terre Haute, Ind., for more than fifty years, died at his home, 423 South Fifth Street, on May 26th, after a short illness. One of the real pioneers of this city, Mr. Eppert, was born in Cloverland, Ind., and came to Terre Haute when twenty years of age. He witnessed the rapid growth of the town on the banks of the Wabash to the present city and throughout the growth of the city was one of its most respected and well known citizens.

Just a few years ago he retired from business after having taken more pictures of Terre Haute and Vigo county residents than any other man and having spent more than 64 years in the photography business. He was one of the early mission members of the First Methodist Church and lived a highly religious life.

Mr. Eppert was 87 years of age and is survived by his widow and one son.

*One of the best, as well as
one of the rarest books on
art and composition is —*

Burnet's Essays on Art

Single copies of the original editions have been sold as high as **\$100.00**. It has been reprinted in a limited edition of only 1000 copies. *Will you have one?*

**Send \$2.00 and get a
copy at once.**

Postage 15 cents extra.

FRANK V. CHAMBERS
636 Franklin Square, Philadelphia

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor Scientific American

Flexible Cover **507 pages, gilt edged**
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- | | | |
|-----|----|---------------------------------------|
| No. | 1 | Modern Lenses (1899) |
| | 3 | Hand-Camera Work |
| | 4 | Photography Outdoors |
| | 6 | Orthochromatic Photography |
| | 7 | Platinotype Process |
| | 11 | Developers and Development |
| | 13 | Photographing Flowers, etc. |
| | 15 | Intensification and Reduction |
| | 18 | Chemical Notions for Photographers |
| | 21 | Albumen and Plain Paper Printing |
| | 23 | Photographic Manipulations |
| | 31 | Photographing at Night |
| | 32 | Defects in Negatives |
| | 33 | The Dark-Room |
| | 34 | More About Development |
| | 35 | Enlarging Negatives |
| | 37 | Film Photography |
| | 38 | Color Photography |
| | 39 | Photographing Animals |
| | 40 | Platinotype Modifications |
| | 43 | Photographic Chemicals |
| | 44 | Coloring Photographs |
| | 45 | More About Orthochromatic Photography |
| | 46 | Development Printing Papers |
| | 48 | Commercial Photography |
| | 50 | Studio Construction |
| | 68 | Decorative Photography |
| | 69 | Printing-Out Papers |
| | 74 | Intensifying and Reducing Negatives |
| | 75 | Printing and Enlarging |
| | 76 | The Hand Camera |
| | 78 | Printing Papers |

ANY of the above copies will be sent postpaid for 60 cents each. Order **now**. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID

FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

The Science and Practice of Photographic Printing

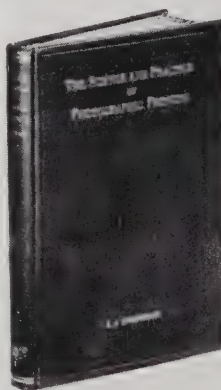
304
Pages

Bound
in Cloth

By Lloyd I. Snodgrass, B. S.
Department of Printing and
Finishing, Illinois College of
Photography

53
Illustrations

\$3.00
Postpaid



A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

ORDER FROM **FRANK V. CHAMBERS**
636 South Franklin Square - Philadelphia

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXII, No. 829

Wednesday, June 27, 1923

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	803
Collecting the Bills (C. H. Claudy)	805
Convention Hall	806
Association News	807
Leaves from My Note Book	809
Forty-First Annual Convention of the P. A. of A.	811
To You Quiet Fellows (Jeanne Snazel)	813
Convention Dates	819
The Travelers—What Do You Get Out of Them?	820
A Word to the Ladies	821
Daguerre Club of Indiana	821
As We Heard It	822
Classified Advertising	823

Editorial Notes

The startling depreciation in value of the German mark is having a curious effect on photographic manufacturing. "We are up against a country," writes a contemporary, "producing a false currency by the aid of printing machines, thus aiding its manufacturers to produce goods at prices which enable them to be undersold against the manufacturers of any other country in any market of the world."

*

Of course, this is an economic condition which must right itself in time. You cannot indefinitely maintain a false currency—one country cannot go on doing business

with another for very long without there being an international standard of exchange values. In the matter of German-made photographic apparatus, we observe that there is a considerable sale of such goods in America, where we seldom, if ever, hear the cry of "support home industries," as across the Atlantic. All is fish that comes to Uncle Sam's net.

*

Mapping the entire sky of Europe, to help the science of meteorology, is an undertaking projected across the Atlantic. The idea is to obtain synoptic photographs of the sky. Exposures are to be made daily, over a period of a week or two, twice a day, once at nine o'clock in the morning and again in the afternoon. The photographs are to be sent to the National Weather Bureau, where the causes of the weather conditions at the time will be traced from them. Professional weather observers, as well as photographers, are asked to assist.

*

President Harding is to visit Alaska this summer, and this interesting part of the United States will therefore come in for renewed publicity and attention. It is of interest to note that a photographic survey of the territory has just been commenced, a

Sight-Seeing Automobiles run on regular schedules. Be sure to take in at least one of these tours around Washington.

corps of skilled photographers having recently set out on a Government vessel. These men saw service in Europe during the war and are highly skilled in camera work. The more one contemplates the manifold uses to which photography is applied in the service of mankind, the wider extends the horizon of opportunities in the use of the camera for practical purposes.

✱

We note that the chemist of a dry plate manufacturing company abroad has been addressing an audience on the vexed subject of the speed of plates. But he takes *us* very little forward in our basic knowledge of the effect of light on the sensitive layer. Speed numbers, exposure tables, and other aids are useful in their way in practical work, but the mystery of what light actually does to the silver halides is apparently as great as ever it was. There seems to be still much experimental ground to be covered.

✱

The *Leviathan*, Uncle Sam's 60,000-ton passenger liner, which makes her first trip in the American merchant marine service on July 4th, owes a vast deal to the publicity given to it by photography. There is before us a well illustrated booklet containing photographic views of the exterior and interior of the ship, which reveals the proportions, accommodations, and luxuriousness of this magnificent vessel. The United States Shipping Board is to be commended for its enterprise. All the great shipping lines, American and foreign, rely upon photography for bringing before the eyes of intending voyagers the claims of their vessels for patronage.

✱

Competition in the passenger shipping business is intensely keen, and it is hard to see how the companies would get along without the aid of photography in the necessary publicity. The mere printed word appears insufficient to bring to the minds of intending passengers just what these beauti-

ful vessels are able to offer them in the way of comfort and accommodations. Commercial marine photography forms quite a large part of the industry. And some of the liners, we believe, boast of developing and printing facilities aboard.

✱

We note the familiar and popular name of Bachrach in a photographic competition designed to popularize their well-known portraits, at one of their branches. There is nothing so unerring as the competitive spirit in the human race for promoting business. Competition is the soul of trade, one might say of human existence, the constancy of effort, emulation, striving. The photographer who adopts a system of popular competitions among his patrons almost invariably makes them successful.

✱

Andre Barlatier, the well-known cinematographer, outlines in an interesting article in *The American Cinematographer*, the familiar method of making double exposures on films as a possible explanation of "spirit" photography. But this belongs to the domain of trick photography and has been in constant use for many years for "vision" effects, in motion pictures. As we have before remarked in the BULLETIN OF PHOTOGRAPHY, the common-sense attitude to assume in this matter is that of a negative one; namely, there is so far no reliable evidence that the spirits of the departed can be or are photographed. The contrary belief appears to be at least unwarranted if not un-Christian.

✱

The girls of six high schools at Washington, N. C., have been given an opportunity of obtaining a dozen photographs of themselves by a cheap and novel plan. All they have to do is to write an advertisement as to why the Baker Studio, of the city named, should make their photographs. The best advertisement from each school will be printed in the local daily news. Graduation time is passing away, but we think there

is the kernel of a good advertising stunt in the scheme, so we pass it on to our readers for the general welfare.

✱

In the list of judges for the Royal Photographic Society's Exhibition to be held in London this fall, we note the name of Richard Dooner, of Philadelphia. Congratulations! This is a well deserved compliment. These juries, as a rule, bring together the leading expert talent of the old world, so Mr. Dooner will be in very good company and be made exceedingly welcome.

✱

Collecting the Bills

C. H. CLAUDY

"The best way to collect bills is not to have any bills to collect," says Photographer A.

"I make it a rule to say, when I get the deposit on the order, 'the rest of the account is payable when the pictures are delivered.' Half the time I find that my customers don't expect credit. When the others say to me, 'but I would like to have this charged and pay at the end of the month,' I answer them 'I will do as you wish, of course, but the prices I quoted you are cash prices. It will cost you five dollars more if I have to open an account.' That usually gets the total payment at the time of delivery. Of course, I expect to offend some customers this way. I know that I do. I figured that all out when I started the system. But I also figured that an all-cash business would pay with less customers than a charge business with bookkeeping, money invested I couldn't collect, bad bills and the rest of it."

Says Photographer B, "The way to collect bills is never to let them grow old. When I have a charge account I mail a statement promptly on the last of the month, and am willing to send two statements before taking any further action. Then I write a personal letter with the third statement, and tell my customer that my price was a thirty-day price, and that the thirty days have expired and another thirty days on top of that. I

write a nice polite letter and wait ten days. At the end of the ten days I send a collector and he keeps after that account until I know it is uncollectible. Whereupon I put it in the hands of an attorney. Yes, I do it, no matter who it is. I once put the account of the president of the leading bank, where I had a loan, in the hands of an attorney, and before night I had a telephone call from that president. He indicated to me that my loan had better be paid at once or my attorney called off. I told him the loan would be paid, and that in getting a new loan from the rival bank I would explain the exact circumstances, and also report the whole matter to the Board of Trade Committee on Local Credits! I got my bill paid the next day and nothing further was said about calling that loan. I went out of my way to show the banker I had forgotten the whole matter. To my great surprise he sent his son down to be photographed within a couple of months and I granted credit without any hesitation. I didn't have to write any letter this time, either! By all of which I was encouraged to believe that an enemy made because a bill is collected is an asset, not a liability."

"Collecting bills," says Photographer C, "is the hardest part of my work. I never like to offend anyone, and so I usually have to charge off about a thousand dollars' worth of work a year and of course those people have no more credit with me. But I have always believed that business could not be done without credit losses, and that a host of friends was better than a lot of enemies. I charge enough on the easily collectible bills to make up the losses from the bad bills."

"When I collect my bills," said Photographer D, "I go at it in this spirit: I try to deal with the man, not the woman, and I make him see that it's as necessary that I be paid as that he be paid. If I can't, I go buy goods of him equal in value to what he has bought of me. Then I return his statements with mine. If he writes me a collection letter, I copy it, word for word, and return it



CONVENTION HALL, Fifth and L Streets, Washington, D. C.

Photo by Harris & Ewing

to him with my statement. Of course, I sometimes have to buy things I don't want. I recall a feed merchant who owed me fifty-six dollars. I bought fifty dollars' worth of fertilizer, which was enough for a dozen lawns like mine, and when we finally swapped bills and called it a day, I had forty dollars worth of lime and stuff left! But I sold it for about twenty-five dollars and saved that much out of the wreck. My credit is no good with him, of course, but neither is his with me. On the other hand, I have occasionally bought things I needed and charged them up against my business as so much cash; I bought a wrist watch for my wife from a jeweler I couldn't collect from, and when we adjusted, I put seventy-five dollars down in the cash account and seventy-five in the withdrawal account; what's the difference between doing it that way and his paying the bill and me spending the money with him?"

"I find the telephone the best collection

agency," said Photographer E. "I keep a girl busy on my bad bills. She calls at regularly increasing intervals. If I don't get paid on the second statement, she calls, calls again in ten days, again in five, and after that, every day until I get some sort of action. Yes, it makes people sore, but she is trained to keep her temper and you'd be surprised how many checks she gets just by returning the soft answer but keeping everlastingly at it."

"My method," says Photographer F, "is simplicity itself. I just make out a wrong bill charging a lot too much. My customer comes in with a roar. I apologize, and tell him how sorry I am about the mistake. Then I hand him the correct bill. He is so set up in his mind about having proved me in the wrong that he pays the correct bill and we are all happy."

There are many more photographers and many more methods. You pay your money and you take your choice!

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

41st Annual Convention Photographers' Association — of America —

**Convention Hall, Washington, D. C.,
July 16th to 21st, 1923**

The Convention has been advertised under the headings of Education, Entertainment and a Big Time. Which of these three is going to be the drawing card that will induce you to be one of the 2000 present? The answer is quite obvious. Entertainment and a Big Time may be had in a great many places, though probably not with such a large gathering of Photographers, so Education stands out as the objective that persuades the progressive photographer to travel miles to keep abreast of the times.

It's just like the old bank account:—"Nothing going in, nothing taken out." If a man does not spend at least one week out of the fifty-two on improvement, he is doing less than standing still, he is positively going backward. He is not keeping up with the latest advances in the Art, he is not able to satisfy his patrons, nor is he doing justice to his business or himself. There are a few, a very few, who have had enough natural-born photographic instinct and have developed it so as to place themselves in a position where they now enjoy National prominence. These men are Leaders, and as such, are the ones selected to lecture and demonstrate along their special lines at the 41st National in order that the general standard of photography may be raised.

It is one thing to read about these Artists, another thing to read their works, but there is only one way to see them in action with camera, lights and subject. This latter is the Educational feature of the Convention, and in connection with the Exhibitor's display of modern equipment, furnishes the most practical way to get a larger understanding of the profession. Is it worth a week of your valuable time to make the following fifty-one weeks more profitable? Will you put the week of July 16th in your bank and draw interest for the balance of a year?

The Convention is not run to support the Association. But the Association is run to support the Convention, to foster that "Get-together" Spirit involving Strength in unity of purpose and to elevate photography to its rightful place among the Arts. YOU can support the Association by attention to membership dues and attending the Convention. Your Entertainment and Big Time will follow.

✱

The Picture Exhibit will not be complete without a good display by the commercial men. Your work will have to pass the Board of Censors, just like any other picture hung. For those that fail to make the grade, instructive criticism will be given by the judges, so don't fail to avail yourselves

Don't forget the Botanical Gardens, open 8 A. M. to 4.30 P. M. Any car on Pennsylvania avenue will take you there.

of this educational feature of the Convention.

All exhibits should include three or more pictures, be labeled Portrait Exhibit or Commercial Exhibit and sent to S. R. Campbell, Jr., Secretary, P. A. of A., Convention Hall, 5th and L Streets, N. W., Washington, D. C.

✽

Some Shriners may report Washington as a hot place to hold a Convention. Well, it was hot, for just about a day, but that was special for the Texans. You see, we make the weather for the whole country right here in Washington and try it out before delivering. The third day of their Convention witnessed the release of Wisconsin weather, while the consignment of Canadian weather arrived a day late. With a full week for the P. A. of A. Convention, we are bound to have a few days that will please everybody, so don't let the weather question interfere with your attending

✽

Also don't fail to get your railroad identification certificate from the Secretary, No. 722 Bond Building, Washington, D. C.. NOW. One certificate will entitle a member and dependent members of his or her family to a round trip ticket at one and one-half times the single fare. This is *not* the form used in years past nor can we issue return trip certificates for half fare. They must be obtained in advance as specified above.

✽

The Creation of a new World, a mere few million miles away means nothing in our young lives, but the formation of a new Photographers' Association does deserve mentioning. A new star has been added to the Photographic flag by South Dakota, according to word received from Brother Lawrence Olin, of Huron, South Dakota. He goes on to state their first Convention will be held in that city on September 4th. Good Work, we say. The Cattle "Round-up" has given way to the more enduring Photographers' "Round-up" and on behalf

of the Officers of the P. A. of A., we wish them all success in their organization and future undertakings.

✽

Winona School

"We-own-a" School. That in itself is sufficient grounds for the officers and members of the P. A. of A., for feeling proud of the fact that their Association is providing the means whereby those who desire to improve their abilities may take a well arranged course of personal instruction under a recognized Leader in the Profession.

Mr. Will H. Towles, of Washington, D. C., had charge of the School in 1922, and has again accepted the position as Director for the coming session, July 30th to August 25th. With the experience gained last year, he has laid out a program that will include Camera work, Laboratory and Dark-Room work, Retouching, Color work, Business methods and Special lectures. The classes will be so arranged that each student will spend one hour a day on each of the above subjects, thereby completely taking up the six hours of School Work.

After a prolonged search, Mr. Towles has secured the services of a Specialist on Color Work and will give a Special Course of two weeks' duration on this fascinating and lucrative branch of the business. It will appeal particularly to studio employees and others not concerned in the actual making of the print.

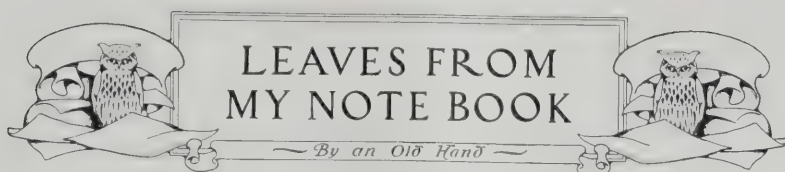
That there is a need for such a School of Photography is evidenced by the way registrations are coming in. A 50% enrollment, which would equal last year's capacity number, has long been passed and now borders on the 75% mark. There is but one way to be sure of a reservation—Mail your \$10.00 registration fee to the Secretary, No. 722 Bond Building, Washington, D. C., and pay the balance of tuition—\$40.00—at the School, Winona Lake, Ind.

✽

"What's your husband growling about?"

"Oh, he is angry because I'm taking him out to spend a pleasant evening."

The Rotunda in the Capitol Building occupies nearly the whole width of the centre of the building and is unbroken to the summit of the dome, a distance of over 180 feet.



The advertising men recently held a convention at Atlantic City. A large delegation from Europe attended. Many papers were read and myriads of words printed. I failed to see any reference to the value of photography as an aid in advertising. Most advertising men are behind the times in this matter—they rely too much on the effect produced by type and not enough by pictures, *i. e.*, photographs. The newspaper publishers are wiser in their generation. The newspaper that ignores photography will itself be ignored sooner or later by the public.

✽

Philadelphia has recently been rich in celebrations. After Memorial Day, there were the Rittenhouse Square flower show, an avalanche of Shriners, Flag Day, and many others all lending color and pageantry to daily life. I observed innumerable press photographers at work and saw their results in the newspapers. Some of them were extremely clever and interesting. But for photography the general public would not have been able to form any adequate idea of what these things looked like. If, like Dr. Faustus, I could live my time over again, I would not at all mind being a smart young press photographer. The work gives him "the world before him where to choose."

✽

This leads me to the letter of a Connecticut correspondent, a lady, who asks my advice. She has a nephew with "artistic tastes" and a liking for photography. Would I recommend him to take up photography? If so, what kind? After studying these intrepid young press photographers at work in Philadelphia during the past few weeks, I have no hesitation in recommending this kind of occupation. There must be many

thousands of press photographers at work in various parts of the world. It is healthy, inspiring, invigorating, and honorable. The camera goes everywhere and sees everything.

✽

I note a reference to the use of the camera in surgery and medicine as something new. Probably the newspaper man misreported the lecture. So long as photography has been practicable, its uses have been availed of by professors of the healing art. I respectfully suggest that it is only in this sense that photography can be said to be of any curative value or effect. Negatives and prints are, after all, only records, they only reveal effects, not causes. Nor do I see how they can suggest remedies.

✽

"I read your *Bulletin of Photography* regularly," writes a fair correspondent from Cedarhurst, Long Island, "especially those parts where there is a flavor in them. I know they are by you, because you are always quoting poets and writers. And I love poetry and good books." What intelligent person does not, madam?

✽

Recently I was handed a set of verses printed on a card and sent out by a photographer to advertise his studio. The effusion was not in the best of taste, but the idea had money in it, and probably attracted patronage. Skilfully selected quotations from well-known poets and novelists and sent regularly to patrons on tastefully printed cards are a good and comparatively inexpensive form of advertising. Try the idea, Mr. Photographer, and you'll profit by the suggestion.

✽

A knowledge of the poets and other writers, therefore, can be turned to practical

The Naval Radio Station will surely interest the Radio fans—three great towers piercing the sky.

account not only by literary men but also by photographers. A glance at the advertising columns of the newspapers and magazines, the billboards and other places where "ads" are displayed, show that national advertisers frequently make poetical and other quotations for the purpose of drawing particular attention to their goods. "Early to bed, early to rise, if you want to grow rich you must advertise." There is the conspicuous case of the store of John Wanamaker, this city, the success of which was promoted by a very literary style of advertising, still maintained.

✱

Most of us receive much advertising literature through the mails. We throw the greater part of it away simply because it's the same old familiar stuff about merchandise and stocks, begging appeals, and the hundred and one local traders' goods with which we are so familiar, that sometimes we don't trouble to open the envelopes. But we wouldn't throw away a pretty verse or a timely quotation from a favorite writer. The lines would impress themselves on the memory. They would be good advertising. It is my experience and observation that photographers succeed just in the measure and suitability of their advertising. But so far, the poetical way has not been adopted.

✱

Yet another correspondent, also a lady, wants to know if "modeling" work is remunerative, easily obtained, and dignified for a self-respecting young woman. She says the fashion photos of pretty girls look nice and she thinks she might like the work. "Can I recommend it?" To the best of my knowledge there is a Fashion Art Studio in New York (address in the telephone book) where such work is obtained. I have known the cases of several attractive looking girls who have found the work agreeable and remunerative for a time. Subsequently they have married, settled down, and become

contented members of society—the best and most logical fate for womankind.

✱

Other correspondents want to get into the movies, or sell scenarios. The movie and scenario markets are glutted and I cannot recommend them. Hollywood, California, is thirty-five hundred miles west and that's the place to try for work of this kind. Common sense people are deterring their daughters and young female friends from going into the movies. Fatty Arbuckle, I note, is singing in a Chicago cabaret, and my young friend, Pearl White, is thinking of going into a convent. "Vanity of vanities, all is vanity," says the Psalmist, and movie work is a particularly vain way of wasting God's time—the coin with which we buy eternity.

✱

I note that my friend Alfred Stieglitz has been declared a photographic "immortal," which is very high praise for a pictorial photographer, however clever. He is classed with Lippmann, of interference photography fame. It's nice while you are living to be told that you are immortal, *i. e.*, that your memory will never be allowed to die out. But isn't the compliment somewhat too effusive? Washington Irving makes "Rip Van Winkle" utter the truer mundane philosophy after his return from his twenty-year sojourn in the mountains. "How soon we are forgot!" And then there is the pathetic case of Enoch Arden! Photography is a nice enough affair in its way, but to talk of "immortality" in connection with it strikes me as exaggerated praise. Most people never heard of Daguerre, but who hasn't heard of Lincoln—a sure enough immortal?

✱

Jinks—"How long have you been here, waiter?"

Waiter—"About two weeks."

Jinks—"Oh, then, it wasn't you I gave the order to?"

✱

Father—"Bobby, what makes you scratch your head?"

Bobby—"Because I'm the only one that knows it itches."

When visiting the Library of Congress, make it a point to see the original Declaration of Independence.

Forty-First Annual Convention of the P. A. of A. Some of its Advantages

We are living in a "Get-together" age and we must advance in this way or hobble ourselves. Conventions are "get-acquainted-with-each-other" occasions. Lectures and demonstrations by members of the profession who are recognized authorities in their line, impart priceless knowledge to the layman. The privilege of comparing your work with that of some of the best men in the profession showing you what you are and inspiring within you higher ideals, is worthy of serious consideration on the part of every photographer.

A prominent hardware merchant said to me recently, "How is your Convention coming along?" I replied, "Why are you interested in a Photographers' Convention?" He said to me, "Two things are necessary to successfully conduct the hardware store. One is to have your shelves filled with stock that will supply the needs of your patrons, and the other is to attend every convention you possibly can, in order to see how the other fellow does business, and meet with men who are interested in the same line of business that you are. With us it is not the question of whether we can afford to attend, but rather *can we afford to stay away.*"

What is true of this merchant is true of the dentist and almost every profession with which we come in contact. Conventions have become an asset to them in their relations with their business and the public. Surely every member of our organization appreciates this fact and ought to put forth every effort possible in going to Washington this year. The program will be worth while. Entertainment will contribute a lot to the trip and when it is all over you will go back to your business satisfied that you have made an investment that will pay you large dividends in the future.

One part of the program has not been dwelt upon very strongly and that is the Commercial section. The men who will take part in this program will surely be

worth hearing. There are very few men in the photographic profession today who do not have commercial propositions to contend with. The following group of men who are nationally known in Commercial and Industrial photography will contribute to this part of the program, Harry Devine, Cleveland, Ohio; Bartz, Youngstown, Ohio; Hance, Detroit, Michigan; Webster, Chicago; Jennings, Philadelphia. This looks like a 100% program, and they have not told us all. As to the entertainment, well—we will have to leave that for the next issue, but it will be just as big as the program. **ON TO WASHINGTON, 2000 STRONG!** should be the slogan from now until July 16th; then be there for the opening session!

We are now measuring the time for the Annual Convention by days and it will soon be by hours. How are you laying your plans for this big event. You can't afford to stay away, even if you have to borrow the money to go (and it really isn't borrowing—it's an investment). We want you to have a part in this National affair to be held in **YOUR NATIONAL CAPITAL.** It may be a long time before two such opportunities will be made possible at one and the same time. From the way our daily mail is increasing, indicates that a lot of people are thinking seriously about their membership and the success of this Washington party.

**Washington, D. C.,
works on Standard Time**

*Remember this when you
plan your arrival there
for the Big Convention*

CLOSING OUT AT COST

OUR BOUND VOLUMES OF THE BULLETIN OF PHOTOGRAPHY

IN PERFECT CONDITION

January to June, 1917

July to December, 1918

January to June, 1920

July to December, 1921

January to June, 1922

Leather back and corners; cloth sides

**Volumes sold at binding cost
Price, only \$2.25 each**

*These volumes contain valuable
information right at hand, in-
dexed and substantially bound.*

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

One delivery recently brought to the president's office, two memberships from Honolulu, and a membership from far-off Japan. SAY! If the photographers across the waters, as far from the center of our activities, appreciate membership in the P. A. of A., I know a lot of photographers who ought to sit up and take notice and then do likewise, SEND THEIR CHECK for annual dues.

We want 2000 people at Washington and if you will do your share of the boosting, we will have more. At a large Booster meeting in Pittsburgh last week, aside from those who are going to motor, enough people were secured to charter a special car, and possibly more. The Youngstown crowd is planning for a special car. What is your section doing? Now is the time to get busy!

When you look at the program and study the type of men and women who will take part, it ought not to take much time on the part of any one to reach a decision about going.

PICTURE EXHIBIT

Send your portraits, and "DO YOUR BIT" in making this part of the convention a success.

RAILROAD CERTIFICATE

Write today to the Secretary for a certificate that will entitle you to a 25% reduction on your railroad fare.

WINONA SCHOOL

Work on the improvements; begin this week. The class is growing larger every day. You had better sign up now for there is sure to be a rush later.

*

Pete Wilkins had just entered the service and his young wife was the proudest woman in forty-eight States. She was boasting of his achievements to her brother.

"Isn't Tom wonderful?" she exclaimed. "He's already been promoted to field marshal!"

"From private to field marshal in two months!" ejaculated the brother. "Why, that's impossible! The thing can't be did!"

"Did I say field marshal?" murmured the girl. "Well, maybe it's court martial. I know it's one or the other."—*The American Legion Weekly.*

The Portrait Studio

FOURTH EDITION

A SMALL BOOK (5x7½ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

**SEND FOR YOUR COPY TODAY
ONLY 75 CENTS, POSTPAID**

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia

Be sure to visit the Library of Congress—the largest and most magnificent library building in the world. Open from 9 A. M. to 10 P. M.

EUROPEAN PLAN

EVERY ROOM WITH
BATH AND SHOWER

FIREPROOF

DIRECTION
ROBERT S. DOWNS

THE WASHINGTON

Pennsylvania Avenue, at 15th Street, opposite the Treasury
WASHINGTON, D. C.

Headquarters Photographers' Association of America, Convention July 16th to 21st

To You Quiet Fellows!

JEANNE SNAZEL

Are you one of the quiet, reserved photographers?

Do you prefer remaining at home and listening in on the radiophone, reading your trade journals, or perhaps playing a game of checkers with your little son, rather than getting out with the boys and being what they call a "regular fellow"?

If you are of a retiring nature, one of those wise old owls who makes a far better listener than a talker, if your so-called "friends" can easily be numbered by the fingers on your one hand, do not let this fact trouble or disturb you for a moment.

In more ways than one, man, you are lucky. Too many friends are very often far worse than not enough.

Golf, bowling, pool, cards, and yes, even church, clubs, cliques, and sets, are taking all in all, more often harmful than helpful to a photographer's business.

You make a regular chain of friends when you "mix," and one has to admit that friends are awfully nice things to have, "outside of business."

When you come to figure it out, you also make a few enemies when you "mix." Nobody is loved and lionized by everybody. One is almost certain, when "mixing," to say or do "somethingorother" "sometimeor-other" that's going to hurt "somebodyor-other's" sensitive feelings; then you have made an enemy, and one simply has to admit that enemies are awfully nasty things to have.

One friend can be the indirect means of winning numerous other friends for you by "tooting your horn."

On enemy can be the direct means of losing for you numerous friends whom you have already won.

(Continued on page 816)

**Elevator to the top of Washington Monument runs every half hour up to 4.30 P. M.
You don't have to walk up the 900 steps.**



Amateur Finishers *Choose* HALOID RITO

a paper that's *right* for finishing.

They find in HALOID RITO all the qualities that make of Amateur Finishing a pleasure and a profit. These qualities briefly told are as follows:

per 500 sheets

S. W.	Size	D. W.
\$2.15	2½x3½	\$2.65
2.65	2¾x4½	3.35
3.50	3½x4½	4.40
4.00	3½x5¼	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

Latitude—

that obviates mistakes in exposure and development.

Non-Abrasion—

which prevents waste and increases profit.

Plenty of Snap—

and that means something more than contrast merely. It is brilliancy, pluck, crispness.

Good Quality of Stock—

white, clean, linen-rag stock, which makes prints which make friends—that last.

Try HALOID RITO *right away!*

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent. A. H. MUHL, 220 Post Street
Los Angeles Agent. A. H. MUHL, 643 So. Olive St.

The New

For
Amateur
Finishing



Glossy
and
Semi-glossy

A new product from cellar to garret, this paper retains the best characteristics of the Noko and Cyko you have known, but is not an adaptation or modification of them. Built to the specifications of leading photo-finishers, it is the best paper ever offered to the finishing trade. This is a strong statement; we invite you to check it.

Note These Points

1. Requires no special treatment or manipulation. Run it right through with the paper you have been using.
2. Uniform in speed, contrast, and quality.
3. Gives brilliant blue-black tones in all grades.
4. Slow printing.
5. Free from abrasion.
6. Lies flat.
7. Glossy gives beautiful surface either ferrotyped or when put through dryer.
8. Semi-gloss gives rich velvety surface of great brilliancy.
9. Three grades of contrast (Hard, Medium, and Soft) cover entire negative range.
10. Regular Noko price.

This is a very fine paper in all details. Every step in its manufacture is under careful control; no cost or effort has been spared to make it the very best obtainable.

First the film—now the paper

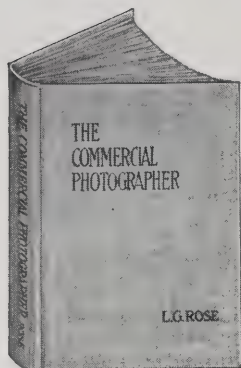
ANSCO COMPANY Binghamton, N. Y.

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

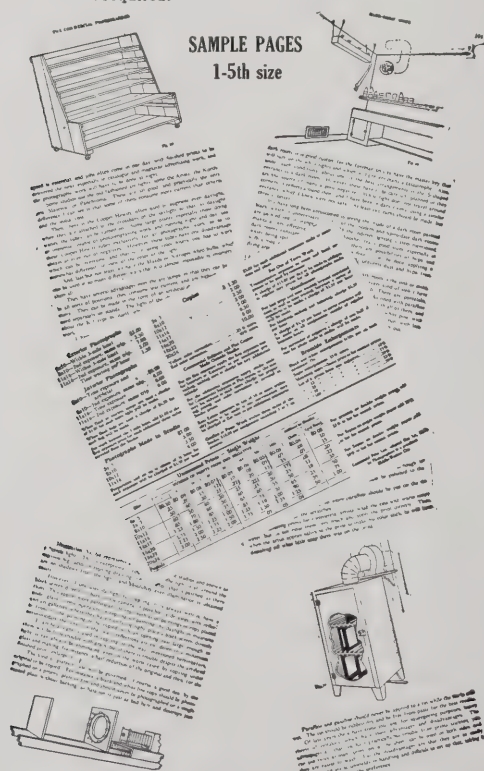
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

An enemy is always a great detriment to your business, and a friend is sometimes another detriment.

Friendship and business, somehow, just naturally won't mix. Try it and see.

Let us suppose, for instance, that Jack Brown is your friend: you've played many a game with him, been on fishing and hunting excursions with him, belong to the same Fraternal Order that he does; your wife and Mrs. Jack are associated together in lodge, church and other things; your kids and Jack's both play and fight together.

For some reason Jack needs a photograph of himself. He immediately thinks of you. Gee! He'll have to patronize you, since you are such a good friend of his, and he does.

You go to all kinds of trouble and extra work, fuss and bother, using three times as many negatives, three times as much time, and show three times as many proofs as you are accustomed to show, because—well, just because Jack's a friend of yours and what are a few extra materials, more or less, when friendship is at stake?

You make what you consider a dandy picture of Jack; putting into it your very best materials, your very best work, and giving him your very best service in every way. You think you have done an A-1 job for Jack, but Jack's wife doesn't like those pictures one little bit, and she tells Jack so, but does Jack tell you? "Nope"—he doesn't. He would not so far wound your feelings for the whole world. Isn't he the considerate friend?

A stranger or a mere acquaintance would come straightway to you, state his or rather his wife's objections, and give you a chance to make good by making those pictures over again.

We certainly do not like to make our pictures over, do we? But we would rather have our customers tell us and let us try again, than to run around telling others how we made such very unsatisfactory pictures for them.

Now, of course, you did not permit your receptionist to ask Jack Brown for the usual

deposit when taking his order, thus breaking your accustomed rule of treating all your patrons alike.

When the photos are complete, you just send them along over to Jack's house. Oh, he'll send you a cheque right back, for isn't he your friend? But in this he fails. He is just a bit short, right then, and, oh well, he thinks you won't mind, being such a real good friend.

Well, you cannot very well send him a statement, so you just wait.

Now, Jack never liked those pictures—neither did Mrs. Jack, but he has to pay for the beastly things all the same, and he is always just a trifle sore under the collar about it, which fact you never learn.

"The cheque will, of course, come along sooner or later," you think, and it does, too, but usually later.

Jack Brown never has another photo taken. Why? Oh, because he doesn't exactly like your work, and wouldn't ever think of patronizing your competitor. Jack's friendship is too loyal for that.

Now I leave it to you, whether it would not have been a much more satisfactory business transaction all around, if Jack Brown had been just a transient customer instead of a friend.

Most real deep-thinking persons do their deepest thinking at night when all is quiet. Somehow, brains have a queer habit of working best after the excitement of the busy day is over, and all is "peace and quiet."

The "shut in" or the "stay at home" photographer has far more chance to think up new ways and means by which to build up his business and keep it built, than the "gad about" photographer who chases around as "one of the boys" as soon as his studio doors are closed for the day.

The very same precious time that the one photographer spends in making himself popular, attending social functions with the idea of gaining patronage amongst his friends, the other type of photographer has, in which to think up new ideas and figure

SALE OF PORCELAIN-LINED TRAYS

Every tray first quality. Not a second in the lot. 3000 only to be sold. It is not possible to duplicate this offer when this lot is gone.

	Catalogue price	Sale price special
5 x 7	\$1.10	\$0.55
7 x 9	1.50 . . . . .	.65
8 x 10	1.75 . . . . .	.89
10 x 12	2.50 . . . . .	.98
11 x 14	3.80	1.89
14 x 17	5.30	2.95
17 x 21	7.00	3.88

THEN WE OFFER A SPECIAL

32 x 42—Heavy Zinc with special finish—extra deep with outlet for draining. Hardwood frame—a tray that would cost \$25.00 to \$30.00 to build—\$12.50 each.

Any tray returnable at our expense, if unsatisfactory.

WILLOUGHBY

110 W. 32nd Street and 118 W. 44th Street
NEW YORK

*Every changing season demonstrates
anew, the worth of*

HAMMER PLATES

They develop and dry quickly with firm, tough films which reduce to a minimum the danger of frilling. A necessity in hot and humid climates.

SPECIAL BRANDS FOR SPECIAL NEEDS

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City

Don't fail to visit the Tomb of our Unknown Soldier at Arlington Heights.

Professional or Amateur Require the Best
Tools Obtainable for Retouching

"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS
ABSOLUTELY FLAWLESS

A. W. FABER, Inc. - - Newark, N. J.

KODAK KODAK Finishers

Our immense stocks of DELIVERY
POCKETS (all printed up ready to
ship) are at your service at all times.
Window Display Signs GRATIS.
Send for Samples and Literature.
The Art Press, Adrian, Mich.

Our
copyrighted designs
are trade pullers.

Burnet's Essays on Art

The standard Art Book of the world.
A reprint—better than the original
edition—\$2.00; Postage 15 cents.

F. V. CHAMBERS, 636 Franklin Square, Philadelphia

FOR BEST RESULTS USE A

Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection
with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers
Ask your Dealer. KALAMAZOO, MICH.

LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men
and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and
Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist
them to secure these positions. Now is the time to fit
yourself for an advanced position at better pay. Terms
easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

GOERZ

"Dogmar"

f: 4.5 f: 5.5

The lens of extreme high
speed and brilliancy with-
out flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City
21-34

out new schemes to draw new patrons; building up his business by improving his work and methods, which is a much more firm and lasting foundation than the one built upon a friendship basis.

Every friend whom you make a little bit sore or peeved at you in any way, not only will give you a good letting alone, so far as photographs are concerned, but will be sure to drag along a few of his or her friends in doing so. It is surprising what a lot of trouble just one little "knock" can cause.

I am personally acquainted with one photographer who proudly boasts that all the members of *his* lodge, in *his* town, always patronize *his* studio when they want photos made. He would deem it a sacrilege if he caught one of *his* Fraternal Brothers doing otherwise.

And yet, I positively know of one incidence, where a prominent business man and member of said lodge, whose office almost touches the studio mentioned, recently had some splendid pictures made at a competing studio almost within a stone's throw.

He also requested the photographer not to use his picture as a sample in his show-window. Said he would not, for anything, like to have Brother SO and SO know that he went elsewhere to have work done, since they were members of the same lodge, and real good friends. When asked why he didn't go to the other studio in that case, he replied, "Oh, Bob's all right as a man, but he cannot make photographs to suit me."

Now I'll bet my hat that the said Bob, "thought" he could make pictures to suit any brother in that lodge. Why wouldn't he? Get me? Isn't that the way it goes?

Any business, based upon the advantages of "friendship," or mingling and mixing with the boys, or even the girls, is like a drunken man—"hasn't a leg to stand on," and is nearly always in danger of stumbling, if not falling.

I would not suggest that any professional photographer remain in non-existence; nor would I have one single studio seem insignificant, completely hidden behind a wall of

GRAF SUPER LENSES*The Utmost in Quality***The Graf Variable Anastigmat—"The Inevitable Lens"****THOSE WHO USE IT:**

Edward Weston	Clarence H. White	Edith Wilson	Paul Outerbridge, Jr.
Eugene Hutchinson	John Wallace Gillies	Schuyler Carteret Lee	Horace C. Shimald
Dr. Arnold Genthe	T. O'Connor Sloane	Alexander P. Milne	Francis Bruguiere

Chicago Office, 410 South Michigan Boulevard **New York Office, 80 West 40th Street**

The Graf Optical Co., South Bend, Ind.**GRAF SUPER LENSES**

reserve, so to speak. Oh no! Let your light shine, and your name resound and echo both far and wide. Never hide your works under a bushel, but out of the mouths of pleased and satisfied customers, let your praises be sung.

It is quite possible for you to be a regular recluse, possible for the citizens of your own town or city to be totally unfamiliar with you personally, not even know you by sight, and, at the same time, the name of your studio can be on everybody's tongue.

You can remain secure from all intruders if you wish, you can build around about you a wall of reserve and dignity, which forbids friendship and familiarity, and behind that wall you can make pictures into which you put your very self; original work, work that will be recognized any place.

Your advertising can be of that nature which stamps you as THE photographer, your studio as THE studio, your pictures as THE pictures, and you don't have to "chum up," "join up," "mix up," or "club up" with anybody or anything unless you like.

It's great to be a "regular guy," a "hail-fellow-well-met," a social lion or a political favorite, a popular athlete or a devoted church member. I would say, be all of these if you can, but NOT with the expectation of increasing or improving your business.

If you happen to be one of the few shy, reluctant, "stay in the background" boys, do not be at all concerned about this, for one can sometimes do far more wonderful deeds behind the scenes than one can upon a platform.

Everybody can't be the show; some of us must be the audience. So SMILE, my timid retiring Mr. Picture Man!

Let your popular brother "broadcast," while you sit at home and "listen in," and your reputation will do your "haunk-haunking" for you.

✱

"That young man stays to an unearthly hour every night, Gladys," said an irate father to his youngest daughter. "What does your mother say about it?"

"Well, dad," Gladys replied as she turned to go upstairs, "she says that men haven't changed a bit."

CONVENTIONS FOR 1923

Association	Location	Date	Secretary
P. A. of A.	Washington, D. C. . .	July 16 to 21	S. R. Campbell, Jr., Washington, D. C.
Southeastern . . . . .	. . . . .	Postponed	Jas. E. Thompson, Thompson Bros., Knoxville, Tenn.
Wisconsin	Madison, Wis.	August 14, 15 and 16 .	J. A. Glander, Manitowoc, Wis.
Southwestern	Galveston, Tex. . . . .	. . . . .	N. B. Stall, Ada, Okla.
Ontario Society	Toronto, Can.	June 26 to 28	Chas. Cunningham, Hamilton, Ont.
Pacific Northwest . .	Victoria, B. C.	August 28 to 31 . . .	A. J. Zinn, Jr., Kiddygraph Studio, Seattle, Wash.
North Central	Des Moines, Iowa . . .	September 24 to 27 .	Fred H. Smith, Ida Grove, Iowa.
New England	Maplewood, N. H. . . .	September	Eric Stahlberg, Northampton, Mass.
Middle Atlantic States	. . . . .	Postponed	Orren Jack Turner, Secretary, Princeton, N. J.

The P. A. of A. Convention Hall in Washington is at 5th and K streets. Make a note of it.



Will last for years
Over 400 sold and not a complaint

KEEP YOUR COPIES OF THE BULLETIN OF PHOTOGRAPHY *IN A BINDER, handy for reference*

THE only Magazine Binder ever invented that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same, such as punching a hole in the magazine, gluing, lacing, or in some manner attaching something to it. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book and the magazines are just as substantially bound as a regularly bound book no matter whether there is only one magazine in the Binder or a complete file.

Nothing complicated, nothing to get out of order. A child can use it correctly. Every Binder is thoroughly examined before shipment and guaranteed to be as represented.

The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod fitting on pins, holding every copy in its proper place.

We've used these Binders in our own office for the past seven (7) years and say that they have proved entirely satisfactory.

Price \$2.00, Postpaid, or \$3.50 with a year's subscription to the BULLETIN OF PHOTOGRAPHY

We will gladly refund your money if the Binder is not all that we say it is

FRANK V. CHAMBERS :: :: :: 636 South Franklin Square, Philadelphia

The Travelers—What do You get out of them?

Everyone has to learn by experience. The cheapest experience is that of other folks—passed on by the traveler.

The traveler is one of your most important lines of communication with the outside world. He may be a salesman or a demonstrator; he may be selling mounts or chemicals or cameras, but, if he is worth his salt to his firm, he can be a valuable friend to you.

If there is anything new he will tell you of it, he knows what other professionals have found profit in, and he knows what it is best to avoid. He can take an "outside" view of your business, which, backed by his knowledge of the trade, will enable him to help you in a number of ways.

He will want to sell you something! True—he could not travel if he did not. But if he represents a reputable house he will not sell you anything unless it will be of real use to you. He has to sell intelligently,

with an eye for your good as well as his order book. Remember, your confidence is worth more to a traveler than a "snap" order is.

Look on your travelers as note books—reference libraries—business encyclopædias—newspapers, and general purveyors of new ideas. Look on them as friends—the fact that you do not want what they have to sell that is no reason for not seeing them—*The Professional Photographer*.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

A Word to the Ladies

Plan to spend your vacation in Washington, D. C., this summer, attending the big Convention of the P. A. of A., to be held there the week of July 16th.

There will be much to interest women photographers, and the social part of the program will appeal to everyone. What could be more delightful on a warm July day, than a two-hour auto ride in and around Washington, winding up at one of the exclusive country clubs for luncheon? That is what is in store for the ladies on Tuesday, July 17th.

Another pleasant feature will be the boat ride on the Potomac, with luncheon served on board the boat. These are but two of the delightful entertainments planned for the ladies who attend the Convention. OF COURSE you will be there.

The Woman's Auxiliary hopes for a large attendance of our members. W. A. Headquarters will be at the new Hotel Washington.

MRS. HOWARD D. BEACH,

Secretary and Treasurer, W. A. of the P. A. of A.

✱

Daguerre Club of Indiana

"Ethics as Applied to the Photographic Profession," was the subject of Mayor Eli F. Seebirt, who was the principal speaker at the fifth annual banquet of the Daguerre Club of Indiana, held on May 23rd, in Kable's banquet hall. In his address to the Club, Mayor Seebirt urged the members to continue their efforts in keeping up the standard of the Club, and to assist each other in combating the pseudo photographers who palm off their tawdry pictures on the public.

"Fight for fair and honest dealing in your profession," the mayor said, "and try to educate your public to the value of good photographs."

Following the banquet, at which E. E. Mangold presided, James Cover sang "The Bells of St. Mary's" and "Buddy." He was accompanied by Mrs. Edna Cover. Brief talks were made by F. Schantz, of Fort Wayne; Charles Bouton, of the Eastman Kodak Co., Rochester, N. Y.; J. N. Johnson, Chicago, and William Staples and E. A. Howland, Rochester, N. Y. A feature of the evening was a mandolin solo by Ben Larrimer, accompanied by Mrs. Larrimer.

Columbus, Indiana, was chosen as the place for the next meeting of the Daguerre Club of Indiana at the business session on May 24th at South Bend. The meeting will be held some time in October and officers for the year will be elected.

Reliable Photo Supply Houses

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

MEDO PHOTO SUPPLY CORP.

Phone Bryant 6345
223-225 West Forty-Sixth Street, New York

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)
1020 Chestnut Street, Philadelphia

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)
Madison Avenue at 45th Street
NEW YORK, N. Y.

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

W. S. BELL & CO.

410 Wood Street, Pittsburgh, Pa.
Everything Photographic

THE H. LIEBER COMPANY

24 W. Washington St. - Indianapolis, Ind.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
328 W. Madison St., Chicago

WILLOUGHBY 110 West 32d St.

New York
Everything Used in Photography

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

The Science and Practice of Photographic Printing

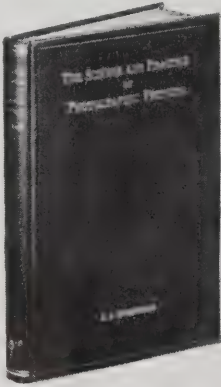
304
Pages

Bound
in Cloth

By Lloyd I. Snodgrass, B. S.
Department of Printing and
Finishing, Illinois College of
Photography

53
Illustrations

\$3.00
Postpaid



A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

ORDER FROM FRANK V. CHAMBERS
636 South Franklin Square - Philadelphia

AS WE HEARD IT

John O. Reed has sold his studio in Canmer, Ky.

K. V. Arnold has opened a studio in Clay City, Ind.

Paul O. Gluck has opened a new studio in Galesburg, Ill.

G. H. Fowler, recently from Portland, Ore., has opened a new studio in Norwalk, Calif.

K. N. Banker, Knightstown, Ind., has sold his studio to E. M. Cooper, of Newcastle, Ind.

G. A. Addis has purchased the studio of F. M. Mendenhall, Canton, Ill., to take effect July 1st.

R. H. Ebersole, of Lima, Ohio, announces that he has opened his new studio at 130 N. Pierce street.

E. E. Kennell, of Colfax, Washington, will open a studio in Eugene, Oregon, as soon as the Hampton Building is remodeled.

Albert Slorby, who operates studios in Bismarck and Devils Lake, N. D., has purchased the Skrivseth Studio, of Minot, N. D.

Incorporated: Engler Bros., Buffalo, N. Y., commercial photography, \$20,000; F. L. and A. G. and W. P. Engler, incorporators.

Kenneth Whitefield has fitted a suite of rooms in the Benchley Building, Fullerton, Calif., with the latest equipment and will specialize in children's portraits.

John J. McCutcheon, formerly with the Ira L. Hill Studio, of New York City, has opened a studio in Elizabeth, N. J. Mr. McCutcheon has made a specialty of child photography.

The Alexander Studios at Chico, California, closed by the death of the proprietor, Frank E. Alexander, have been re-opened by his widow, Mrs. Hattie I. Alexander. No change in the former business methods will be made, according to Mrs. Alexander, who is herself, an expert photographer.

George J. Alexander has sold his studio in Gallatin, Mo., to D. E. Wright, who has recently been connected with him in business. Mr. Alexander will leave with his family sometime in June for a motor trip through the East, will attend the National Convention in Washington, D. C., and then drive to Florida to visit relatives, probably to remain there through next winter.

Charles C. Neff, head of the art studio department of the William F. Gable Company store, died at his home in Altoona, Pa., on May 24th, after an illness of about a week. The exact cause of his death is undetermined although peritonitis set in before dissolution and this was assigned as the immediate cause of death. Mr. Neff was well known among photographers and manufacturers and was regarded as one of the most finished artists in the state, his work always bringing the plaudits of the multitudes wherever shown. He was 44 years of age and is survived by his widow and five children.

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

WANTED—A good all-round man for permanent position; must be a good printer. No retouching. Give reference and state salary. Bussa Studio & Art Shop, 332 DeKalb St., Norristown, Pa.

HELP WANTED—Operator and all-round studio man wishing to share an interest in growing business in large city. Address Box 1057, care of BULLETIN OF PHOTOGRAPHY.

WANTED—Operator and retoucher, high-grade work; state salary, reference and send photo of yourself. Steady year-round job. Studio Swann, Charleston, W. Va.

WANTED, at once, a good all-round photographer; must be a good retoucher; permanent position, with salary and percentage, to a good, steady young man. W. R. Loar & Son, Grafton, W. Va.

WANTED—Coupon men; live-wire proposition; new studio with Fifth Avenue portraiture. Royal Studio, 1140 Griswold Street, Detroit, Mich.

WANTED—A reliable all-around photographer for general studio work. State particulars at once. Address—Studio, 144 N. Main St., Butler, Pa.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED by young man experienced in both Portrait work and Kodak finishing; wages reasonable. Lynnwood I. White, Box 5, Calamine, Wisconsin.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

FOR SALE—In Buffalo, N. Y., studio with fine reputation for good work. Established 1904. Good opportunity for man and wife; with or without living rooms. Price, \$2,500. Address Studio, 324 W. Ferry Street, Buffalo, N. Y.

STUDIO FOR RENT—Good studio on main business street in Camden, N. J.; population, 116,000; north light; only \$35 per month. Address Box 1056, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—One of the best and finest-equipped studios in center of one of the largest cities in New England. Corner location with show-cases on two streets. Wonderful opportunity for the right person. Reason for selling, owner has other interests. Address Box 1054, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Long established studio, central New Jersey town of about 7,000; about 20,000 to draw from. Doing good business; low rent—lease. Sacrifice for \$1,000 this month. Busy season. Address Box 1055, care of BULLETIN OF PHOTOGRAPHY.

STUDIO FOR SALE—Equipped to 8x10, including Perkins light in cabinet. Everything new; only studio in town of 3,000. Address Photographer, East Jordan, Mich.

OTHER OFFERS OF INTEREST

RETOUCHERS FOR THE TRADE—Special attention to mail orders. Experienced retouchers. Anchure System, 3945 Drexel Blvd., Chicago, Ill.

"A Manual full of good wholesome material and a valuable reference book for every member of the profession, big or little."

How to Make a Studio Pay

BY FRANK FARRINGTON

CONTENTS

The Man and the Location
Buying and Arranging the Stock
System in the Studio
The Treatment of Customers
How to Know the Profits
Credit and Collections
Developing the Side Lines
Advertising You Can Do
Business-Getting Schemes

Cloth Bound, Price, \$1.50, Net, Postpaid

FRANK V. CHAMBERS
PUBLISHER

636 S. FRANKLIN SQUARE, PHILADELPHIA

The larger the print
the greater the profit

EASTMAN PORTRAIT BROMIDE

Offers three beautiful paper surfaces on which you can duplicate the quality of your contact prints in enlargements—Rough Matte, Rough Lustre and the popular new surface, Old Master, which is specially suited to the making of high-grade, large prints. All three surfaces are furnished in White and Buff, Double Weight stocks.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

BULLETIN - OF PHOTOGRAPHY

FRANK V. CHAMBERS
PUBLISHER



636 FRANKLIN SQUARE
PHILADELPHIA.

Entered at the Philadelphia Post Office as Second-Class Matter.

D^{Professional} DEFENDER

The Paper for
Fine Portraits

DOUBLE—BUFF PLATINUM MATT—WEIGHT

(PROFESSIONAL DEFENDER No. 5)

A delicately tinted stock with original platinum texture.
Particularly notable for the purity and richness of its sepias.

Your dealer will have it—or, write us.

PHOTOGRAPHERS: Professional Defender Buff
Platinum Matt, D. W. is
described in *Booklet Number Two* of a series of eight.
The insert of *Booklet Two* is a portrait print in sepia.

If you are not getting this interesting series, write us.

DEFENDER PHOTO SUPPLY COMPANY, Inc.

Rochester, N. Y., and Branches



**"Spotting" is the
thief of time. In-
sure against this
loss. Your policy-
glass plates.**

Central Dry Plate Co.

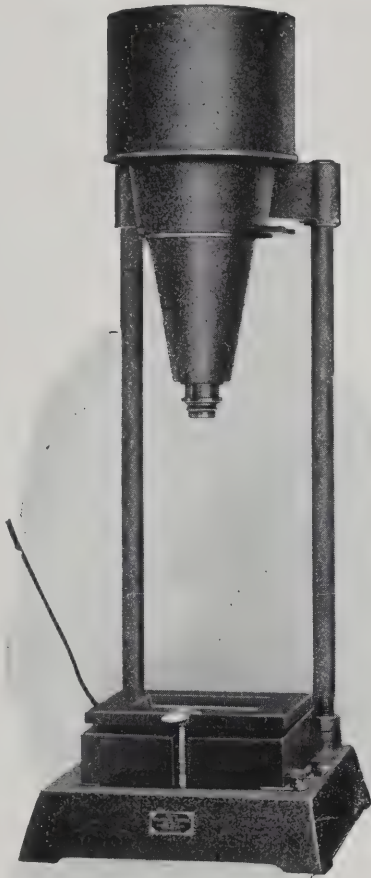
G. Cramer Dry Plate Co.

Hammer Dry Plate Co.

*Coated one side only-easy to handle-easy to clean-
hard to scratch-glass plates cut down spotting time*

Velox Enlarging Printer

*A device that increases profits
in printing from small negatives.*



This new fixed focus enlarging printer makes large prints from small negatives on Velox at approximately the speed of a contact printer.

Enlargements $3\frac{1}{2} \times 5\frac{3}{4}$ from $1\frac{5}{8} \times 2\frac{1}{2}$ negatives
Enlargements 4×6 from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives
Enlargements 5×7 from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives
All with $\frac{3}{8}$ inch white margins.

It's the powerful monoplete filament, 250 watt Mazda Lamp, the special reflector, the three condensing lenses and the Kodak Anastigmat *f.6.3* lens that make such speed of enlarging on Velox paper possible. Average negatives print in from 2 to 4 seconds.

Prints from single negatives or uncut strips. The paper holder masks the print—closing the holder makes the exposure. Can be used in any light that is safe for Velox.

Velox Enlarging Printer complete, including lamp, two negative holders, three paper holders, Kodak Anastigmat Lens with Iris Diaphragm, electric cord and plug to fit any socket. Price (including excise tax) \$150.00. Set of two Diffusing Discs \$10.00. See it at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



*The New Paper for
Distinctive Portraiture*

Vitava Etching Brown produces beautiful prints, warm in tone, with pleasingly smooth or medium rough surfaces, while Vitava Athena is furnished in two distinctively different surfaces—Old Master and Glossy. Old Master is a rough surface somewhat like canvas, and the effect is pleasingly distinctive. Glossy is a paper of unusual quality that is specially valuable when one wishes to reproduce a full scale of gradation as is required in portraits for reproduction or high-grade commercial work. Use Vitava for distinctive portraiture or commercial work.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

Because you can make large prints as easily as contact prints, you will make and sell more of them when you own an

EASTMAN PROJECTION PRINTER



The camera is always in focus—always ready for an exposure, and it's but a matter of seconds to make the print any desired dimension within the Printer's limitations, which are exceedingly broad. You need one of these Printers for the increase it will make in your profits.

Projection Printer Prices

No. 2 for 8 x 10 and smaller negatives . . .	\$675.00
No. 1 for 5 x 7 and smaller negatives . . .	450.00
Kodak Projection Printer for 3¼ x 5½, 4 x 5 and smaller negatives	200.00

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

Par Speed Film produces portrait negatives of unusual quality under normal conditions—

Super Speed Film produces the same results under difficult light conditions or with fast exposures, reducing failures to a minimum—use both—

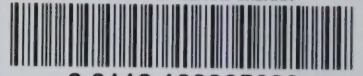
EASTMAN PORTRAIT FILM

Par Speed—Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

UNIVERSITY OF ILLINOIS-URBANA



3 0112 123865682